

TEXT CUT BOOK

The ST. GREGORY HYMNAL and CATHOLIC CHOIR BOOK

Compiled Edited and Arranged
by
NICOLA A. MONTANI
Knight Commander of the Order of Saint Sylvester

*A Complete Collection of Approved English and Latin
Hymns, Motets, Masses and Liturgical Music for the
various Seasons of the Ecclesiastical Year.*

COMPLETE EDITION
Revised and Enlarged, Including Supplement
ORGAN ACCOMPANIMENT

Also used by Four-Part Chorus— S.A.T.B.

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Music Committee of the Society of St. Gregory of America,
September 11th., 1941.**

The St. Gregory Hymnal

and

CATHOLIC CHOIR BOOK

CONTENTS

THE ENGLISH SECTION

The English section contains over 150 Hymns for ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY, EASTERTIDE, PENTECOST, HOLY TRINITY, CORPUS CHRISTI, THE BLESSED SACRAMENT, THE BLESSED VIRGIN, THE SAINTS (including a new hymn to ST. JEANNE d'ARC), HOLY COMMUNION (including the ACTS, DIVINE PRAISES, etc.) FOR CHILDREN, HOLY SOULS and Hymns for general use.

THE TEXTS

The Texts are from approved sources and have been selected with particular care. The translations are by recognized authorities and are for the most part taken from the Breviary. Many new Hymns have been especially written for this collection and constitute a most important feature of the Hymnal.

THE MUSIC

This Hymnal contains devotional melodies from traditional sources and, so far as known, are truly Catholic in origin. The editor has selected typical melodies from sources heretofore neglected by American and English Hymnologists. Melodies and Hymn tunes that are known and loved by the French, Slovak, Polish, Italian, German, and other Catholics, are here given in their original form with appropriate English texts.

The melodies have been so arranged as to be well within the range of the average voice. The extremely high keys have been carefully avoided and the limitations of the ordinary voice have been kept in mind; thus it will be found that none of the hymns intended to be sung by congregations and even by school children, rise above E flat (fourth space) or E natural. If higher keys are desired, transpositions can easily be made.

THE LATIN SECTION

The Latin Section contains nearly 300 Liturgical Hymns, Motets, Offertory pieces, Litanies and Chants. THE GREGORIAN CHANT IS TRANSCRIBED FROM THE VATICAN OFFICIAL BOOKS with the exception of a number of melodies taken from the Solesmes books.

Modern Liturgical music is included in this section which covers the seasons of ADVENT, CHRISTMAS, LENT and PASSIONTIDE, PALM SUNDAY (Music by Fr. Schubert), and the remaining portions of the Ecclesiastical year. HOLY WEEK RESPONSORIES by Michael Haydn; Music for the THREE HOURS' AGONY (Settings by Gounod and Dubois). Music for the FORTY HOURS' ADORATION (including Litany of the

Saints and Psalm, etc.); Music for CONFIRMATION and HOLY COMMUNION; The BLESSED VIRGIN; The BLESSED SACRAMENT; FIRST FRIDAY; The HOLY HOUR; The HOLY SOULS; PONTIFICAL CEREMONIES; The SACRED HEART, and a complete set of Benediction Motets taken from traditional and modern sources are special features not found in most Hymnals. Music for High Mass is also included (Asperges and Vidi Aquam), together with the Responses, etc., and the MASS OF THE BLESSED VIRGIN (Missa. B. M. V. cum jubilo), with Credo No. 4; A Gregorian mass of the purest type.

RECEPTION AND CEREMONY MUSIC

Another unique feature of this Hymnal is the section devoted to appropriate devotional music for Ceremonies (Reception, Profession, etc.).

New settings of the "Regnum Mundi," "Ecce Quam bonum," "Veni Sponsa Christi," "O Gloriosa Virginum" are provided. The Psalms "Quam dilecta" and "Conserve me" appear in their proper psalm tone settings.

ACKNOWLEDGMENTS

The editor gratefully acknowledges his indebtedness to the authors and translators who have courteously permitted the use of their hymns and translations, and renders special tribute of thanks to the Rt. Rev. Monsignor H. T. Henry for the rich store provided in his "Eucharistica." To the composers: Pietro A. Yon, Rev. S. M. Yenn, J. Lewis Browne and others, whose works are represented in this collection the editor is particularly indebted. Thanks are also due the firm of J. Fischer & Bro. for permission to use two copyrighted hymns ("Hymn for the Pope" and "When blossoms flowered").

Every effort has been made to ascertain the owners of copyright. If, notwithstanding, some have not been found, acknowledgment will be made as soon as possible after notification.

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THE REVISED EDITION

OF THE

ST. GREGORY HYMNAL AND CATHOLIC CHOIR BOOK

ORIGINAL HYMNS AND CHANTS RETAINED

All the Hymns, Chants and Motets contained in the original edition of the St. Gregory Hymnal are to be found in the Revised Edition (with one exception). The original numbers have likewise been retained.

NEW INVESTITURE AND ENLARGED FORMAT

The advantages of the larger size (in both Complete and Melody editions) are obvious. The change has been made in response to a general request. The new Complete edition remains open on the music rack at any page. The binding of both editions is stronger, and, with normal handling, should give longer service.

THE SUPPLEMENT

The Supplement consists of 100 pages of new material; Chants, Hymns, Motets, etc in Latin and in English, designed for use by the congregation or the choir during the various seasons of the Ecclesiastical Year. Among these will be found many Chants and Motets now published for the first time, viz., the Ambrosian Chant;—"Venite omnis creatura": music for First Mass, "Juravit Dominus", ("Tu es Sacerdos,") and new Benediction Motets or music for Offertory and general use, suited to the capacity of choirs of fair ability and limited resources. The inclusion of programs and music for the choir at Pontifical functions (Consecration, Installation and Visitation of a Bishop) should prove serviceable to organist and singers alike. Certain Chants missing in the earlier editions have been added, viz: "Asperges me", "Vidi Aquam", the Ambrosian "Gloria" and the authentic Credo No 1. The traditional melody of the "Christus Vincit" is also included. This is the version generally sung after the Pontifical Functions in Rome. In other countries it is often sung at the close of solemn ceremonies (Forty Hours' or other special occasions).

THE REQUIEM MASS AND ABSOLUTION

The program for the Requiem Mass and the Absolution, with the required music for these functions may be found under one number (270). The portions missing in earlier editions are given in their proper order. Optional settings of the "Graduale", "Tract", "Offertory" and the "Subvenite" are included.

A Complete list of Hymns, Motets, etc. contained in the Supplement, will be found on page 522.

The Revised Edition of the *St. Gregory Hymnal and Catholic Choir Book* is offered in observance of the twentieth anniversary of the publication of the first edition.

The St. Gregory Guild, Inc.

Feast of Saint Cecilia, 1940.

THE ST. GREGORY HYMNAL

ALPHABETICAL INDEX OF FIRST LINES

(Data relating to Composer, Author and Translator will be found at each Hymn)

ENGLISH HYMNS

Page	Title	Season, Feast or Occasion	No.
A			
184	Acts of Faith, Hope and Charity	General	145
138	Afar Upon a Foreign Shore	St. Ursula	107
34	All Glory, Laud and Honor	Palm Sunday	26
90	All Ye Who Seek a Comfort Sure	The Sacred Heart	67
91	A Message from the Sacred Heart	The Sacred Heart	68
10	Angels We have Heard on High	Christmas	7
177	As Fades the Glowing Orb of Day	Evening Hymn	139
30	At the Cross Her Station Keeping.	Lent and Passontide	23
98	Ave Maria! O Maiden, O Mother	The Blessed Virgin	74
16..	A Virgin Most Pure, as the Prophets Did Tell	Christmas.....	12
B			
3	Behold! Behold He Cometh	Advent	3
187	Blessed Be God	General The Divine Praises	147
132	Blessed Francis, Holy Father	St. Francis of Assisi	102
156	Blest is the Faith	The Church	123
171	By the First Bright Easter Day	The Rosary—Glorious Mysteries.	137
26	By the Blood that Flowed from Thee	Lent and Passiontide	20
C			
40	Christ the Lord is Risen Today	Easter tide	31
46	Come Holy Ghost, Creator Come	Pentecost....	35
56	Crown Him with Many Crowns	Our Blessed Lord.	43
D			
100	Daily, Daily Sing to Mary (A).	The Blessed Virgin	75
102	Daily, Daily Sing to Mary (B)	The Blessed Virgin	76
144	Dear Angel! Ever at My Side	Guardian Angel.	112
140	Dear Crown of All the Virgin-Choir	B. V. M.—Feasts of Virgins	109
163	Dear Little One! How Sweet Thou Art	Christmas—For Children	127
F			
153	Faith of Our Fathers	The Church	121
52	Full of Glory, Full of Wonders	The Holy Trinity..	40
G			
160	Gesu Bambino	Christmas—For Children	126
131	Glorious Patron.	Saint John Baptist de la Salle	101
96	Glory Be To Jesus	The Precious Blood	72
171	God of Mercy and Compassion	Missions	34
164	Great God, Whatever Through Thy Church	Acts of Faith, Hope, etc.	128
121.	Great Saint Joseph! Son of David	St. Joseph.	93

INDEX OF FIRST LINES

Page	Title	Season, Feast or Occasion	No.
H			
105	Hail, All Hail, Great Queen of Heaven	B. V M (Our Lady of Lourdes).	78
114	Hail, Full of Grace and Purity	The Blessed Virgin	86
124	Hail, Glorious Saint Patrick (No. 1)	Saint Patrick	96
126	Hail, Glorious Saint Patrick (No. 2)	Saint Patrick	97
123	Hail, Holy Joseph, Hail!	Saint Joseph	95
110	Hail, Holy Queen Enthroned Above	The Blessed Virgin	83
94	Hail, Jesus, Hail!	The Precious Blood	71
190	Hail, Mary Full of Grace	The Angelical Salutation	149
112	Hail, Queen of Heaven	The Blessed Virgin	84
93	Hail, Rock of Ages!	The Sacred Wounds	70
97	Hail, Thou Star of Ocean	The Blessed Virgin	73
66	Hail, to Thee, True Body!	The Blessed Sacrament	51
108	Hail, Virgin, Dearest Mary!	The Blessed Virgin	81
173	Happy We, Who Thus United	The Holy Family	136
1	Hark! A Mystic Voice is Sounding!	Advent	1
142	Hark! Hark! My Soul	Angels—General	111
18	Hark! the Herald Host is Singing	Christmas	13
158	Hear Thy Children, Gentle Jesus	For Children	124
115	Hear Thy Children, Gentlest Mother	The Blessed Virgin	87
84.	Heart of Jesus! Golden Chalice	The Sacred Heart	62
23	He Who Once, in Righteous Vengeance	Lent and Passiontide—The Precious Blood	18
51	Holy God, We Praise Thy Name	General—The Holy Trinity	39
45	Holy Spirit, Lord of Light	Pentecost	34
I			
130..	If Great Wonders Thou Desirest	St. Anthony of Padua	100
53.	I Need Thee, Precious Jesus	Communion Hymn—Our Blessed Lord	41
32.	I See My Jesus Crucified	Lent and Passiontide	24
J			
151	Jerusalem, My Happy Home .	Heaven.	119
150	Jerusalem the Golden	Heaven	118
35.	Jesus Christ is Risen Today	Eastertide	27
80.	Jesus, Creator of the World	The Sacred Heart	60
172	Jesus, Ever-Loving Saviour .	For a Happy Death	135
72..	Jesus, Food of Angels	Holy Communion—The Blessed Sacrament	54
64..	Jesus, Gentlest Saviour.	Holy Communion—The Blessed Sacrament	49
168..	Jesus, Jesus, Come to Me.. . . .	Holy Communion	131
58.	Jesus, Lord, Be Thou Mine Own	Holy Communion—Our Blessed Lord.	44
170...	Jesus, My Lord! Behold at Length the Time.	Missions (Act of Contrition).. . . .	133
70..	Jesus, My Lord, My God, My All	Communion Hymn—The Blessed Sacrament.	53

INDEX OF FIRST LINES

Page	Title	Season, Feast or Occasion	No.
22	Jesus, the Very Thought of Thee	The Most Holy Name	17
166	Jesus, Thou Art Coming	Holy Communion	130
122	Joseph, Pure Spouse of That Immortal Bride	St Joseph	94
L			
129	Lead Us, Great Teacher Paul	St. Paul	99
136	Let the Deep Organ Swell the Lay	St. Cecilia	105
42	Lift Up, Ye Princes of the Sky	Ascension	32
159	Little King, So Fair and Sweet	For Children	125
154	Long Live the Pope	For the Pope	122
181	Lord, for Tomorrow and Its Needs	General	143
145	Lord, Help the Souls which Thou Hast Made	The Holy Souls	113
191	Lord, Who at Cana's Wedding Feast	Holy Matrimony	150
59	Loving Shepherd of Thy Sheep (The Good Shepherd)	Our Blessed Lord	45
M			
24	Man of Sorrows, Wrapt in Grief	Lent and Passiontide	19
117	Mother of Christ	The Blessed Virgin	89
104	Mother of Mercy	The Blessed Virgin	77
169	My God, Accept My Heart this Day	Confirmation	132
184	My God, I Believe in Thee	Act of Faith	145
184	My God I Hope in Thee	Act of Hope	145
184	My God, I Love Thee	Act of Charity	145
N			
39	Now at the Lamb's High Royal Feast	Easter tide	30
141	Now Let the Earth with Joy Resound	Feasts of Apostles	110
O			
139	O Blessed Father Sent by God	St. Vincent de Paul	108
120	O Blessed Saint Joseph	St. Joseph	92
4	O Come All Ye Faithful	Christmas	4
48	O Come, Creator Spirit! Come	Pentecost	36
2	O Come, O Come, Emmanuell!	Advent	2
87	O Dearest Love Divine	The Sacred Heart	65
8	O Dear Little Children	Christmas	6
76	O Food to Pilgrims Given	The Blessed Sacrament	57
50	O God of Loveliness	The Holy Trinity	38
28	Oh, Come and Mourn with Me Awhile.	Lent and Passiontide	21
77	O Heart of Jesus, Heart of God	The Sacred Heart	58
86	O Heart of Jesus, Purest Heart	The Sacred Heart	64
73	O Jesus Christ, Remember	The Blessed Sacrament	55
20	O Jesus, Thou the Beauty Art	The Most Holy Name	15
165	O Lord, I Am Not Worthy	Holy Communion	129
116	O Most Holy One	The Blessed Virgin	88
119	O Mother! Most Afflicted	Mater Dolorosa—The Blessed Virgin	91
152	O Paradise! O Paradise!	Heaven	120
106	O Purest of Creatures	Immaculate Conception—The Blessed Virgin	79
29	O Sacred Head Surrounded	Lent and Passiontide	22
14	O Sing a Joyous Carol	Christmas	10
44	O Thou Pure Light of Souls that Love	Ascension	33
147	O Turn to Jesus, Mother, Turn	The Holy Souls	115
188	Our Father, Who Art in Heaven	The Lord's Prayer	148

INDEX OF FIRST LINES

Page	Title	Season, Feast or Occasion	No.
149	Out of the Depths, to Thee, O Lord.	The Holy Souls	117
33	O'erwhelmed in Depths of Woe	Lent and Passiontide.	25
P			
180	Praise to the Holiest in the Height	General—Praise of God	142
179	Praise We Our God With Joy	General—Praise of God	141
R			
118	Raise Your Voices, Vales and Mountains.	The Blessed Virgin	90
113	Remember, Holy Mary	The Blessed Virgin	85
S			
88	Sacred Heart! In Accents Burning	The Sacred Heart	66
78	Sacred Heart of Jesus, Fount of Love	The Sacred Heart	59
133	Saint of the Sacred Heart .	St. John the Evangelist	103
6	See, Amid the Winter's Snow.	Christmas	5
128	Seek ye a Patron to Defend?.	St. Peter	98
15	Silent Night, Holy Night	Christmas	11
68	Sing, My Tongue—the Saviour's Glory	The Blessed Sacrament.	52
19	Sleep, Holy Babe	Christmas	14
61	Soul of My Saviour	The Blessed Sacrament Holy Communion	47
49	Spirit of Grace and Union	Pentecost.	37
137	Sweet Agnes, Holy Child	St. Agnes	106
176	Sweet Saviour! Bless Us ere We Go	Evening Hymn.	138
T			
187	The Divine Praises	General	147
62	Thee Prostrate I Adore	The Blessed Sacrament.	48
92	There is an Everlasting Home	The Sacred Wounds	69
134	The Maid of France With Visioned Eyes	St. Jeanne d'Arc	104
11	The Snow lay on the ground	Christmas	8
60	The Very Angels' Bread	The Blessed Sacrament.	46
65	The Word, Descending From Above.	The Blessed Sacrament.	50
109	This is the Image of the Queen.	The Blessed Virgin	82
85	To Christ, the Prince of Peace	The Sacred Heart	63
82	To Jesus' Heart All Burning.	The Sacred Heart	61
21	To the Name that Brings Salvation	The Most Holy Name.	16
U			
148	Unto Him, for Whom This Day.	The Holy Souls	116
W			
186	What a Sea of Tears and Sorrow.	The Blessed Virgin, Our Mother of Sorrows	146
160	When Blossoms Flowered 'mid the Snows	Christmas—For Children	126
178	When Day's Shadows Lengthen	Evening Hymn.	140
54	When Morning Gilds the Skies..... .	Our Blessed Lord	42
107	Whither Thus in Holy Rapture.	The Blessed Virgin	80
74	Wondrous Love that Cannot Falter.....	The Blessed Sacrament.....	56
182	Why Art Thou Sorrowful?.....	Remembrance of Mercy	144
Y			
4	Ye Faithful, With Gladness.	Christmas	4
36	Ye Sons and Daughters of the Lord (No. 1)	Eastertide.....	28
38	Ye Sons and Daughters of the Lord..... (No. 2)	Eastertide	29
146	Ye Souls of the Faithful.	The Holy Souls.....	114

Classified Index of Hymns

ENGLISH HYMNS.

Alphabetically Arranged.

Feast, Season or Occasion.	No.
Acts of Contrition, etc.	128-133
Acts of Faith, Hope and Charity	128-145
Acts of Faith, Love, Trust, Desire	130
Act of Thanksgiving	49
Act of Offering and Petition	130
Advent	1 to 3
Angels	111-112
Ascension.	32-33
Christmas Hymns	(126-127) 4 to 14
Communion Hymns	128-131-48, 51, 54, 133, 145
Confirmation	(Program) (P. 369) 347
Divine Praises	147
Eastertide.	27 to 31
Evening Hymns	138 to 140
Feasts of Apostles	110
Feasts of Virgins	109
For Children	6, 87, 124 to 127, 41 to 44
General.....	135 to 149
Guardian Angel	112
Heaven..	118 to 120
Holy Communion	133, 145, 128 to 131, also 48, 51, 54
Holy Matrimony	150
Hymn for a Happy Death	135
Hymn for the Pope	122
Hymn of the Association of Perpetual Adoration	56
Lent and Passiontide	18-25, also 146
Litany of the Passion	20
Missions..	133-134
Our Blessed Lord.	41 to 45
Palm Sunday.....	26
Pentecost.....	34 to 37
Praise of God.....	39, 141, 142, 147
Processional and Recessional.	2, 3, 16-27, 28, 34, 42, 43, 45, 62, 63, 76-78, 141, 142, 146, 116

CLASSIFIED INDEX OF HYMNS

(Continued)

ENGLISH HYMNS

Feast, Season or Occasion.	No.																				
Saints	92 to 110																				
	St. Joseph..... 92 to 95 St. Patrick..... 96, 97 St. Peter .. 98 St. Paul .. 99 St. Anthony. 100 St. John the Baptist. 101 St. Francis 102 St. John the Evangelist 103 St. Jeanne d'Arc 104 St. Cecilia..... 105 St. Agnes..... 106 St. Ursula. 107 St. Vincent de Paul . . 108																				
School Hymn	125																				
The Blessed Sacrament	46-57, also 44, 47, 51, 53, 54																				
	Ave Maris Stella . . . 73 Star of the Sea.. 74 Daily Hymn to Mary. . 75, 76 Mother of Mercy . . . 77 Our Lady of Lourdes 78 The Immaculate Conception 79 The Visitation..... 80 Crowning Hymn.. 81 Month of Mary 82 The Blessed Virgin 73-91, also 146 <table> <tr><td>Salve Regina.</td><td>83</td></tr> <tr><td>Ave Regina....</td><td>84</td></tr> <tr><td>Memorare....</td><td>85</td></tr> <tr><td>Joyful Mysteries</td><td>86</td></tr> <tr><td>Children's Hymn.</td><td>87</td></tr> <tr><td>Ora Pro Nobis . .</td><td>88</td></tr> <tr><td>Mother of Christ . .</td><td>89</td></tr> <tr><td>Causa Nostra laetitia . .</td><td>90</td></tr> <tr><td>Our Mother of Sorrows.</td><td>91</td></tr> <tr><td>Our Mother of Sorrows</td><td>146</td></tr> </table>	Salve Regina.	83	Ave Regina....	84	Memorare....	85	Joyful Mysteries	86	Children's Hymn.	87	Ora Pro Nobis . .	88	Mother of Christ . .	89	Causa Nostra laetitia . .	90	Our Mother of Sorrows.	91	Our Mother of Sorrows	146
Salve Regina.	83																				
Ave Regina....	84																				
Memorare....	85																				
Joyful Mysteries	86																				
Children's Hymn.	87																				
Ora Pro Nobis . .	88																				
Mother of Christ . .	89																				
Causa Nostra laetitia . .	90																				
Our Mother of Sorrows.	91																				
Our Mother of Sorrows	146																				
The Church.....	121-123																				
The Good Shepherd	45																				
The Holy Souls.....	113-117																				
The Holy Family.....	136																				
The Holy Trinity.....	38-40																				
The Most Holy Name	15-17																				
The Precious Blood.....	71, 72, also 18																				
The Rosary (The Glorious & Joyful Mysteries)..	137, 86																				
The Remembrance of Mercy.....	144																				
The Sacred Heart.....	58-68																				
The Sacred Wounds..	69-70																				

LATIN HYMNS AND MOTETS

INDEX OF FIRST LINES

Page	Title	Season or Function	Composer or Source of Tune	No.
437	Absolve Domine	Tract-Requiem	Gregorian	270C
200	Adeste Fideles	Christmas	Traditional	158
239	Adoramus te Christe (1)	Lent and Passiontide	Th. Dubois	190A
240	Adoramus te Christe (2)	Lent and Passiontide	G. P. da Palestrina	190B
330	Adoramus te Panem Coelitum	Blessed Sacrament	Traditional Melody	232
360	Adoremus and Laudate (1)	Benediction	1st Psalm Tone	243A
361	Adoremus and Laudate (2)	Benediction	2nd Psalm Tone	243B
361	Adoremus and Laudate (3)	Benediction	3rd Psalm Tone	243C
362	Adoremus and Laudate (4)	Benediction	4th Psalm Tone	243D
362	Adoremus and Laudate (5)	Benediction	5th Psalm Tone	243E
363	Adoremus and Laudate (6)	Benediction	6th Psalm Tone	243F
363	Adoremus and Laudate (7)	Benediction	7th Psalm Tone	243G
364	Adoremus and Laudate (8)	Benediction	8th Psalm Tone	243H
364	Adoremus and Laudate (9)	Benediction	Gregorian	243I
320	Adoro Te Devote (1)	Blessed Sacrament	Gregorian	227A
321	Adoro Te Devote (2)	Blessed Sacrament	Ch. Gounod	227B
421	Agnus Dei	Mass B. V. M.	Gregorian	269
474	Agnus Dei	Mass of the Angels	Gregorian	275
519	Agnus Dei	Missa Brevis	Nicola A. Montani	286
452	Agnus Dei	Requiem Mass	Gregorian	270H
244	Alleluia	Holy Saturday	Gregorian	194D-H
261	Alma Redemptoris Mater	The Blessed Virgin	Ch. Gounod	202
490	Alma Redemptoris Mater	B. V. M.	Gregorian	277
235	"Amen dico tibi; hodie mecum"	Seven Last Words	Ch. Gounod	184
386	Asperges Me	Sunday at High Mass	Nicola A. Montani	257
253	Ave Maria	The Blessed Virgin	Gregorian	200A
254	Ave Maria	The Blessed Virgin	Jacques Arcadelt	200B
255	Ave Maria	The Blessed Virgin	Cesar Franck	200C
257	Ave Maris Stella (1)	The Blessed Virgin	Vatican Antiphonale	201A
258	Ave Maris Stella (2)	The Blessed Virgin	Balthasar Florence	201B
258	Ave Maris Stella (3)	The Blessed Virgin	J. Mohr	201C
259	Ave Maris Stella (4)	The Blessed Virgin	Edv. Grieg	201D
263	Ave, Regina Coelorum	The Blessed Virgin	Nicola A. Montani	203
492	Ave Regina Coelorum	B. V. M.	Gregorian	278
331	Ave Verum Corpus (1)	The Blessed Sacrament	Ch. Gounod	233A
333	Ave Verum Corpus (2)	The Blessed Sacrament	C. St. Saens	233B
334	Ave Verum Corpus (3)	The Blessed Sacrament	W. A. Mozart	233C
336	Ave Verum Corpus (4)	The Blessed Sacrament	Alex. Guilmant	233D
338	Ave Verum Corpus (5)	The Blessed Sacrament	Gregorian	233E
B				
372	Beati Mortui	The Holy Souls	Ch. Gounod	250
210	Benedictus	Palm Sunday Music	F. Schubert	165
458	Benedictus with Antiphon	The Holy Souls	Gregorian Psalm Tone	270
420	Benedictus	Mass B. V. M.	Gregorian	268
454	Benedictus	Missa de Angelis	Gregorian	274
488	Benedictus	Missa Brevis	Montani	283
329	Bone Pastor, Panis Vere	Corpus Christi	Gregorian	231B
C				
230	Caligaverunt Oculi mei	Holy Week Responses	Michael Haydn	181
243	Christus factus est	Antiphon—Good Friday	Pietro A. Yon	193
370	Christus Vincit	The Church	Traditional French	248
249	Concordia Laetitia	Easter tide—B. V. M.	Gregorian	197
366	Confirma Hoc Deus	Confirmation, Etc.	J. Rheinberger	245
244	Confitemini Domino	Holy Saturday	Gregorian	194
296	Conserva me Domine	Music for Reception	Psalm 15	219
238	"Consummatum est"	Seven Last Words	Th. Dubois	188
369	Confirmation (Program)			247

LATIN HYMNS AND MOTETS

INDEX OF FIRST LINES

Page	Title	Season or Function	Composer or Source of Tune	No.
345	Cor, Arca legem continens	The Sacred Heart	15th Century Melody "Alta Trinita"	240
344	Cor Jesu Sacratissimum (1)	The Sacred Heart	Gregorian	238A
344	Cor Jesu Sacratissimum (2)	The Sacred Heart	Gregorian	238B
343	Cor Jesu, salus in te	The Sacred Heart	W. Schultes (1815-1879)	237
344	Cor Mariæ Immaculatum	The Blessed Virgin	Gregorian	238A
192	Creator Alme Siderum	Advent	D. Thermingnon	151
415	Credo (No. 4)	Mass B. V. M.	Gregorian	267
466	Credo (No. 3)	De Angelis	Gregorian	273
211	Cum Angelis et pueris	Palm Sunday Music	Franz Schubert	167
504	Credo Missa Brevis		Montani	283
D				
397	Deo Gratias (Responses)	High Mass, etc.	Gregorian	259 A to H
311	Deus in Adjutorium	Forty Hours' Devotion	Psalm 69, Chant	225
237	"Deus meus"	Seven Last Words	Ch. Gounod	186
441	Dies Irae	Requiem Mass	Gregorian	270D
445	Domine Jesu Christe (1)	Requiem Offertory	Gregorian	270E
448	Domine Jesu Christe (2)	Requiem Offertory	N A. Montani	270EE
E				
241	Ecce lignum Crucis	Antiphon, Good Friday	Vatican Graduale	191
199	Ecce Nomen Domini Emmanuel	Christmas	Gregorian	157
327	Ecce Panis Angelorum (1)	Blessed Sacrament	Portuguese Melody	231A
328	Ecce Panis Angelorum (2)	Blessed Sacrament	Vatican Graduale	231B
298	Ecce Quam Bonum (Psalm 132)	Reception, Vow Day, etc.	Nicola A. Montani	220
222	Ecce Quomodo Moritur	Holy Week Responsories	Michael Haydn	176
367	Ecce Sacerdos	Pontifical Ceremonies	Stadler	246
228	Ecce Vidimus Eum	Holy Week Responsories	Michael Haydn	180
374	Ego sum (Antiphon)	Holy Souls	Gregorian	251
195	En Clara Vox Redarguit	Advent	Antiphonale	154
F				
305	Forty Hours' Devotion	Forty Hours'	Programme	Page 305
G				
411	Gloria in excelsis	Mass B. V. M.	Gregorian	266
463	Gloria in excelsis	(Mass of the Angels)	Gregorian	272
498	Gloria in excelsis	(Missa Brevis)	Nicola A. Montani	282
212	Gloria, Laus et Honor	Palm Sunday	O. Ravanello	168
H				
244	Holy Saturday Music	Holy Saturday	Gregorian	194
208	Hosanna Filio David	Palm Sunday	Franz Schubert	163
I				
213	Ingrediente	Palm Sunday	Fr. Schubert	169
403	In Manus Tuas	General—Compline	Chant	263
209	In Monte Oliveti Oravit	Palm Sunday	Franz Schubert	164
214	In Monte Oliveti	Holy Week Responsories	Michael Haydn	170
461	In Paradisum	Funerals, Requiems	Chant	270L
270	Inviolata	The Blessed Virgin	Ch. Gounod	208
246	Ita Missa est—Deo Gratias	Easter tide	Gregorian	194J
J				
203	Jesu Dulcis Memoria (1)	The Holy Name	T. L. da Vittoria	161A
204	Jesu Dulcis Memoria (2)	The Holy Name	Cornelius Schmuck	161B
205	Jesu Dulcis Memoria (3)	The Holy Name	Gregorian	161C
196	Jesu Redemptor Omnium (1)	Christmas	Gregorian Vatican Antiphonale	155A
196	Jesu Redemptor Omnium (2)	Christmas	Alternate setting, by Taler	155B
383	Jubilate Deo	Motets, etc.	W. A. Mozart	255

LATIN HYMNS AND MOTETS

INDEX OF FIRST LINES

Page	Title	Season or Function	Composer or Source of Tune	No.
K				
409	Kyrie Eleison	Mass B. V. M.	Gregorian	265
395	Kyrie Eleison (Responses)	Requiems	Chant	259(10)
432	Kyrie Eleison	Requiem Mass	Chant	270A
462	Kyrie Eleison	Mass of the Angels	Chant	271
496	Kyrie Eleison	Missa Brevis	Nicola A. Montani	281
L				
371	Languentibus in Purgatorio	The Holy Souls—B.V.M.	Solesmes Chant	249
328	Lauda Sion (Ecce Panis)	Corpus Christi	Gregorian	231B
380	Laudate Dominum	Motets for Festival Occasions	Fr. Schubert	254
360	Laudate Dominum and Adoremus	Benediction	Gregorian Psalm Tones	243(a to i)
244	Laudate Dominum	Holy Saturday	Gregorian Psalm Tone	194F
245	Laudate Dominum	Holy Saturday—General	Gregorian	194H
454	Libera me	Requiem Mass	Gregorian	270J
284	Litany of the Blessed Virgin	The Blessed Virgin	Nicola A. Montani	214
306	Litany of the Saints	Forty Hours; Holy Saturday, Rogation	Vatican Edition Chant	224
400	Lucis Creator	Vespers; General	N. Decius	260
453	Lux Aeterna	Requiem Mass	Gregorian	270I
M				
290	Magnificat (Solemn)	The Blessed Virgin	Gregorian	216
486	Magnificat (Simple)	Vespers B. V. M.	Gregorian	276I'
409	Mass of the Blessed Virgin Mary	High Mass	Gregorian	265
444	Mass of the Angels		Gregorian	271
378	Miserere Illi Deus	The Holy Souls	Chant	253
376	Miserere mei Deus (Ps. 50)	The Holy Souls	1st Psalm Tone	252
478	Missa Brevis		Montani	281
236	"Mulier, ecce filius tuus"	The Seven Last Words	Ch. Gounod	185
N				
402	Nunc Dimittis	General—Compline	Canticum Simeone	262
O				
385	O Bone Jesu	Motets, General use.	G.P. da Palestrina	256
342	O Cor Jesu	The Sacred Heart	Don Lorenzo Perosi	236
194	O Emmanuel	Advent	Antiphonae Majores	153
322	O Esca Viatorum (1)	The Blessed Sacrament	Heinrich Isaak (1493-1531)	228A
323	O Esca Viatorum (2)	The Blessed Sacrament	Traditional	228B
247	O filii et filiae	Easter tide	Traditional	195
275	O Gloriosa Virginum (1)	The Blessed Virgin	Melody from "Harfe David"	210A
276	O Gloriosa Virginum (2)	The Blessed Virgin	F. de la Tombelle	210B
227	Omnes amici mei	Holy Week Responsories	Michael Haydn	179
339	O quam suavis est	The Blessed Sacrament	Gregorian	234
341	O Sacrum Convivium	The Blessed Sacrament	R. Remondi	235
313	O Salutaris Hostia (1)	The Blessed Sacrament	S. Webbe	226A
314	O Salutaris Hostia (2)	The Blessed Sacrament	Duguet	226B

LATIN HYMNS AND MOTETS

INDEX OF FIRST LINES

Page	Title	Season or Function	Composer or Source of Tune	No.
315	O Salutaris Hostia (3)	The Blessed Sacrament	Gregorian	226C
316	O Salutaris Hostia (4)	The Blessed Sacrament	J. Rheinberger	226D
317	O Salutaris Hostia (5)	The Blessed Sacrament	Balthasar Florence	226E
318	O Salutaris Hostia (6)	The Blessed Sacrament	Nicola A. Montani	226F
319	O Salutaris Hostia (7)	The Blessed Sacrament	A. Werner	226G
268	O Sanctissima, O Piissima	The Blessed Virgin	Traditional Melody	206
P				
208	Palm Sunday Music	Palm Sunday	Fr. Schubert	163
324	Panis Angelicus (1)	The Blessed Sacrament	P. Meurers	229A
325	Panis Angelicus (2)	The Blessed Sacrament	Fr. Lambillotte	229B
346	Pange Lingua (1) (Tantum Ergo)	Benediction, 40 Hours' Processions	Gregorian	241A
347	Pange Lingua (2) (Tantum Ergo)	Benediction, 40 Hours' Processions	Gregorian	241B
344	Parce Domine	Plea for God's Mercy	Gregorian	239
235	"Pater, dimitte illis"	Seven Last Words	Ch. Gounod	183
238	"Pater in Manus Tuas"	Seven Last Words	Th. Dubois	189
374	Pie Jesu	Requiem, All Souls	N. A. Montani	251
241	Popule Meus	Antiphon For Good Friday	T. L. da Vittorio	192
422	Program	Requiem, Absolution		270
211	Pueri Hebraeorum	Palm Sunday	Fr. Schubert	166
201	Puer Nobis Nascitur	Christmas	David Scheide- mann	159
Q				
302	Quae est ista	For Reception, Profession, B. V. M.	Traditional Italian Melody	222
300	Quam dilecta Tabernacula Tua	For Reception, Vow Day, etc.	Seventh Tone (Ps. 83)	221
R				
226	Recessit Pastor noster	Holy Week Responsories	Michael Haydn	178
269	Regina Coeli, Jubila	The Blessed Virgin	Traditional	207
264	Regina Coeli Laetare	The Blessed Virgin	Antonio Lotti	204
493	Regina Coeli Laetare		Gregorian	279
292	Regnum Mundi	Ceremony Music	Nicola A. Montani	217
431	Requiem Aeternam	Requiem Mass	Gregorian	270
422	Requiem Mass	Program	Gregorian	270
394	Requiem Responses	Requiem Masses	Chant	259(8)
198	Resonet in Laudibus	Christmas	Gregorian	156
392	Responses for All Occasions	General	Chant (Vatican Ed.)	259
470	Responses after the Magnificat	Vespers B. V. M.	Chant	276
434	Requiem (Graduale) (1)	Requiem Masses	Chant	270B
439	Requiem (Graduale) (2)	Requiem Masses	Falso Bordone	270BB
S				
365	Sacerdos et Pontifex	Pontifical Ceremonies	Gregorian	244
326	Sacris Solemnis (Panis Angelicus)	The Blessed Sacrament	J. Mohr	230
273	Salve Mater Misericordiae	The Blessed Virgin	Gregorian	209
277	Salve Regina Coelitum	The Blessed Virgin	Traditional	211
266	Salve Regina Mater	The Blessed Virgin	Fr. Schubert	205
494	Salve Regina	The Blessed Virgin	Gregorian	280
344	Sanctae Joseph, Patronae noster	St. Joseph	Chant	238A
420	Sanctus and Benedictus	Mass, B. V. M.	Gregorian	268

LATIN HYMNS AND MOTETS

INDEX OF FIRST LINES

Page	Title	Season or Function	Source of Tune Composer or	No.
210	Sanctus and Benedictus	Palm Sunday	Fr. Schubert	165
472	Sanctus and Benedictus	Mass of the Angels	Gregorian	274
516	Sanctus and Benedictus	Missa Brevis	Nicola A. Montani	234-5
450	Sanctus and Benedictus	Requiem Mass	Gregorian	270FG
237	"Sitio"	The Seven Last Words	Th. Dubois	187
205	Stabat Mater (1)	Lent and Passiontide	Traditional	162A
207	Stabat Mater (2)	Lent and Passiontide	G. M. Nanini	162B
207	Stabat Mater (3)	Lent and Passiontide	Giuseppe Tartini	162C
281	Sub Tuum Praesidium (1)	The Blessed Virgin.	M. Haller	213A
283	Sub Tuum Praesidium (2)	The Blessed Virgin.	Gregorian	213B
425	Subvenite (1)	Requiem	Gregorian	270
428	Subvenite (2)	Requiem	N. A. Montani	270
294	Suscipe Domine	Reception, Profession	Nicola A. Montani	218
T				
218	Tanquam ad latronem existis	Holy Week Responsories	M. Haydn	173
348	Tantum Ergo (1)	Benediction	Jos. H. Beltjens	242A
349	Tantum Ergo (2)	Benediction	Traditional	242B
350	Tantum Ergo (3)	Benediction	Balthasar Florence	242C
352	Tantum Ergo (4)	Benediction	O. Ravanello	242D
353	Tantum Ergo (5)	Benediction	W. A. Smit	242E
354	Tantum Ergo (6)	Benediction	M. Haydn	242F
355	Tantum Ergo (7)	Benediction	From a Slovak Hymnal	242G
356	Tantum Ergo (8)	Benediction	J. Mohr	242H
357	Tantum Ergo (9)	Benediction	Th. Dubois	242I
358	Tantum Ergo (10).	Benediction	Nicola A. Montani	242J
404	Te Deum Laudamus	Pro Gratiarum Actione	Vatican Graduale	264
401	Te Lucis ante Terminum	Compline, General	Severus Gastorius	261
220	Tenebrae factae sunt	Holy Week Responsories	Michael Haydn	175
202	Tollite Hostias	Christmas—General	C. St. Saens	160
279	Tota Pulchra Es, Maria	The Blessed Virgin	Balthasar Florence	212
215	Tristis est anima mea	Holy Week Responsories	M. Haydn	171
303	Tu Gloria Jerusalem	Reception, Profession, etc.	Cesar Franck	223
U				
216	Una hora non potuistis vigilare	Holy Week Responsories	M. Haydn	172
224	Unus ex discipulis meis	Holy Week Responsories	Michael Haydn	177
478	Unison Mass	Missa Brevis	N. A. Montani	281
V				
219	Velum templi scissum est	Holy Week Responsories	M. Haydn	174
251	Veni, Creator Spiritus (1)	Pentecost	Nicola A. Montani	199A
252	Veni, Creator Spiritus (2)	Pentecost	Gregorian	199B
250	Veni, Sancte Spiritus	Pentecost	S. Webbe	198
289	Veni Sponsa Christi	Music for Reception, etc.	Nicola A. Montani	215
193	Veni, Veni Emmanuel	Advent	Ancient Chant	152
246	Vespere Autem Sabbati	Holy Saturday	Gregorian	194I
475	Vespers B. V. M.		Gregorian	276
232	Vexilla Regis Prodeunt (1)	Lent and Passiontide	Gregorian Chant	182A
232	Vexilla Regis Prodeunt (2)	Lent and Passiontide	Nicola A. Montani	182B
234	Vexilla Regis Prodeunt (3)	Lent and Passiontide	Traditional Melody	182C
248	Victimae Paschali laudes	Easter tide	Vatican Graduale	196
389	Vidi Aquam	Sunday at High Mass	Nicola A. Montani	258

CLASSIFIED INDEX—LATIN HYMNS AND MOTETS

ALPHABETICALLY ARRANGED

Season or Occasion	No.										
ADVENT	151-154, 202										
ANTIPHONS B. V. M.	<table> <tr> <td>{ Alma Redemptoris</td><td>202-277</td></tr> <tr> <td>{ Ave Regina</td><td>203-278</td></tr> <tr> <td>{ Regina Coeli</td><td>204-279</td></tr> <tr> <td>{ Salve Regina</td><td>205-280</td></tr> <tr> <td>{ Sunday at High Mass</td><td>257</td></tr> </table>	{ Alma Redemptoris	202-277	{ Ave Regina	203-278	{ Regina Coeli	204-279	{ Salve Regina	205-280	{ Sunday at High Mass	257
{ Alma Redemptoris	202-277										
{ Ave Regina	203-278										
{ Regina Coeli	204-279										
{ Salve Regina	205-280										
{ Sunday at High Mass	257										
ASPERGES	226-235										
BENEDICTION MUSIC	216										
CANTICLES	<table> <tr> <td>{ Magnificat (See Vespers B. V. M.) p. 468</td><td>251</td></tr> <tr> <td>{ Benedictus</td><td>262</td></tr> <tr> <td>{ Nunc Dimittis</td><td>215-225</td></tr> <tr> <td>{ Reception Profession</td><td></td></tr> </table>	{ Magnificat (See Vespers B. V. M.) p. 468	251	{ Benedictus	262	{ Nunc Dimittis	215-225	{ Reception Profession			
{ Magnificat (See Vespers B. V. M.) p. 468	251										
{ Benedictus	262										
{ Nunc Dimittis	215-225										
{ Reception Profession											
CEREMONY MUSIC	(See also Hymns in honor of the Blessed Sacrament and the Blessed Virgin)										
CHRISTMAS	155 to 160										
COMPLINE	202-205, 261-263										
CONFIRMATION	(Pontifical Ceremonies 244-246, 259(11)										
CORPUS CHRISTI	231										
DEO GRATIAS	Sunday at High Mass—Responses 259 (13 a to h)										
EASTERTIDE	195-197, 204-279										
FIRST FRIDAY DEVOTIONS	((See Benediction music; also English and Latin Hymns in honor of the Sacred Heart and the Blessed Sacrament.)										
FORTY HOURS' ADORATION	Programme (page 305)										
	(For evening devotions see Hymns in honor of the Blessed Sacrament and Benediction music)										
GENERAL	(Motets for various occasions)										
	160-161, 254-260, 202-206										
	(See also Hymns in honor of the Holy Name and Haydn Responsories 170-181)										
GOOD FRIDAY	182-183 to 193										
HIGH MASS	<table> <tr> <td>{ Mass of the Blessed Virgin Mary</td><td>265</td></tr> <tr> <td>{ Mass of the Angels</td><td>271</td></tr> <tr> <td>{ Missa Brevis</td><td>281</td></tr> <tr> <td>{ Responses, etc.)</td><td>259</td></tr> </table>	{ Mass of the Blessed Virgin Mary	265	{ Mass of the Angels	271	{ Missa Brevis	281	{ Responses, etc.)	259		
{ Mass of the Blessed Virgin Mary	265										
{ Mass of the Angels	271										
{ Missa Brevis	281										
{ Responses, etc.)	259										
HOLY HOUR	(See Benediction music, also English and Latin Hymns in honor of the Blessed Sacrament and The Sacred Heart.)										
HOLY SATURDAY	194										
HOLY THURSDAY	(Procession, etc.) 241-242										
HOLY WEEK	163-194										
HOLY WEEK RESPONSORIES	(M. Haydn) 170-181										
IN MANUS TUAS	(Responsorium Breve) 263										
INVOCATIONS	<table> <tr> <td>{ The Sacred Heart</td><td rowspan="3">238-240</td></tr> <tr> <td>{ The Blessed Virgin</td></tr> <tr> <td>{ St. Joseph</td></tr> </table>	{ The Sacred Heart	238-240	{ The Blessed Virgin	{ St. Joseph						
{ The Sacred Heart	238-240										
{ The Blessed Virgin											
{ St. Joseph											
LENT AND PASSIONTIDE	162-182-c										
LITANY OF THE BLESSED VIRGIN	214										

CLASSIFIED INDEX—LATIN HYMNS AND MOTETS

Season or Occasion	No.
LITANY OF THE SAINTS	224
MASS OF THE BLESSED VIRGIN MARY (cum iubilo)	265
MASS OF THE ANGELS	271
MISSA BREVIS	281
MOTETS FOR FESTIVAL OCCASIONS (See Supplement)	254-255
(See also Hymns and Motets under the heading General)	
NUNC DIMITTIS	262
PALM SUNDAY	163-169
PASSIONTIDE	163-194
PENTECOST	198-199 (b), 259 (13-b)
PLEA FOR GOD'S MERCY (Parce Domine).	239
PONTIFICAL CEREMONIES (Confirmation, etc.)	244-246, 259 (No. 11)
PRO GRATIARUM ACTIONE (Te Deum)	264
PROCESSIONS	<div> <div> <div>Holy Thursday</div> <div>241-242</div> </div> <div> <div>Good Friday</div> <div>182</div> </div> <div> <div>Forty Hours' Adoration</div> <div>241-242, 224</div> </div> <div> <div>Conserva me Domine (Ps. 15)</div> <div>219</div> </div> <div> <div>Deus in adjutorium (Ps. 69)</div> <div>225</div> </div> <div> <div>Ecce Quam Bonum (Ps. 132)</div> <div>220</div> </div> <div> <div>Miserere mei Deus (Ps. 50)</div> <div>252</div> </div> <div> <div>Quam dilecta tabernacula (Ps. 83)</div> <div>221</div> </div> </div>
PSALMS	
(See Vespers B. V. M., 276)	
(a to g)	
PSALM TONES	(Adoremus and Laudate 8 Ps. Tones) 243 (a to i)
RECEPTION MUSIC	Vow day, Profession, Ceremony music, etc. 215-225
REQUIEM MASS	270 (a to j)
REQUIEMS	249-253, 259 (8 to 11)
RESPONSES	(High Mass Requiems, Pontifical Ceremonies, etc.) 259
RESPONSORIES	Holy Week (General) 170-181
RESPONSORIUM BREVE	(In manus tuas) 263
SUNDAY AT HIGH MASS	(Asperges and Vidi Aquam) 257-258
(See Motets suitable for Offertories; General, The Blessed Virgin, Holy Name, etc.)	
TE DEUM LAUDAMUS	264
THE BLESSED SACRAMENT (Benediction)	(See Supplement) 226-235
THE BLESSED VIRGIN	249, 197, 200-214; 215-238, 259
THE CHURCH	247-248
THE HOLY NAME	161 a to c
THE POPE	247-248
THE SACRED HEART	236-240
THE SEVEN LAST WORDS	183-190 (b)
THE THREE HOURS' AGONY—See Music for the Seven Last Words;	
Haydn's Responsories for Holy Week; English and Latin Hymns for Lent	
and Passiontides; The Blessed Sacrament; The Sacred Wounds.	
VESPERS AND COMPLINE (Hymns)	260-261
VESPERS B. V. M.	276 (a to g)
VIDI AQUAM	258

See PP. 522-523 for Alphabetical Index of Hymns, Chants, Motets, etc., in the Supplement.

ADVENT
Hark! A Mystic Voice is Sounding


1

Tr. Rev. E. Caswall


En clara vox

Nicola A. Montani


Moderato



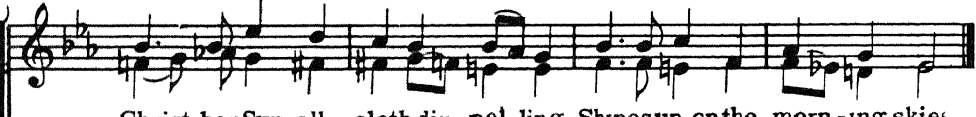
1 Hark! a mys-tic voice is sound-ing, "Christ is nigh," it seems to say,
2 Lo! the Lamb so long ex-pec-ted, Comes with par-don down from Heav'n,



"Cast a - way the dream of dark-ness, O ye chil-dren of the day."
Let us haste with tears of sor-row, One and all to be for-giv'n



Star-tled at the sol-lemn warn-ing, Let the earth-bound soul a - rise;
So when next He comes with glo-ry, Wrap-ping all the earth in fear,



Christ, her Sun, all sloth dis - pel-ling, Shines up-on the morn-ing skies.
May He then as our De - fen-der, On the clouds of Heav'n ap-pear.

ADVENT

O Come, O Come, Emmanuel!

Tr. Dr. J. M. Neale

Processional

Traditional Melody

*"Veni, O Sapientiae"**Maestoso*

Arr. and Adapted by Nicola A. Montani

1 O come, O come, Em-man-u-el! And ran-som cap-tive Is-ra-el, That
2 O come Thou Rod of Jes-se, free Thine own from Sa-tan's tyr-an-ny; From

mf *Sw.*

mourns in lone-ly ex-ile here, Un-til the Son of God ap-pear,
depths of hell Thy peo-ple save, And give them vic-try o'er the grave.

ff Chorus
Gt. Re-joice! Re-joice! O

Is-ra-el! To thee shall come Em-man-u-el. *rall*

3 O come, Thou Day-Spring, come and cheer
Our spirits by Thine Advent here,
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.

4 O come, O come, Thou Lord of Might,
Who to Thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty and awe.

2 Rejoice, etc.

Rejoice, etc.

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ADVENT

Behold! behold He cometh

Processional

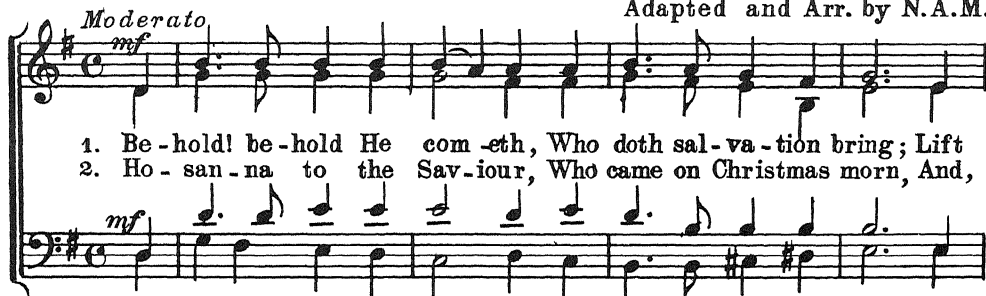
3

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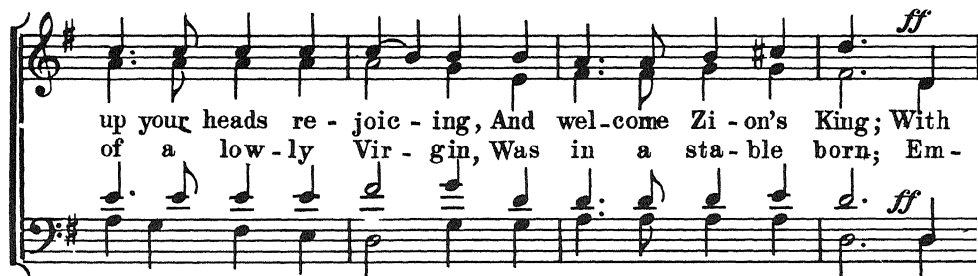
S. Webbe

Adapted and Arr. by N.A.M.

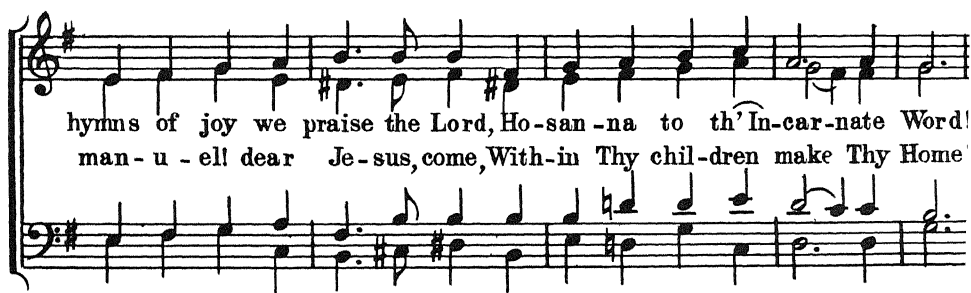
Moderato
mf



1. Be-hold! be-hold He com-eth, Who doth sal-va-tion bring; Lift
2. Ho-san-na to the Sav-iour, Who came on Christmas morn, And,



up your heads re-joic-ing, And wel-come Zi-on's King; With
of a low-ly Vir-gin, Was in a sta-ble born; Em-



hymns of joy we praise the Lord, Ho-san-na to th'In-car-nate Word!
man-u-ell dear Je-sus, come, With-in Thy chil-dren make Thy Home

- | | |
|---|--|
| <p>3. Yea, come in love and meekness,
Our Saviour now to be;
Come to be formed in us,
And make us like to Thee,
Before the Day of Wrath draw near,
When as our Judge Thou shalt appear.</p> | <p>4. Soon shalt Thou sit in glory
Upon the great White Throne,
And punish all the wicked,
And recompense Thine own;
When ev'ry word and deed and thoug
To righteous judgment shall be broug</p> |
|---|--|

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CHRISTMAS

Ye faithful, with gladness

Adeste Fideles
(O Come, All Ye Faithful)

Free translation by the
Rt. Rev. Hugh T. Henry, Litt. D., L. L. D.
The Traditional text is given in italics

Traditional Melody

Edited and Arr. by N. A. M.

1 Ye faith-ful, with glad-ness, Ban-ish-ing all
2 Dear Ma-ry, His Moth-er, Gives to us as

1. O come, all ye faith-ful, Joy-ful and tri-
2. — God of God — Light of —
3. — Sing, choirs of An-gels, Sing in ex-ul-
4. — Yea, Lord, we greet Thee, Born this hap-py

sad-ness, O come ye, O come ye to
Broth-er The Lord whom the an-gels are

1. um-phant, O come ye, O come ye to
2. Light Lo He ab-hors not the
3. ta-tion, Sing all ye ci-ti-zens of
4. morn-ing, Je-sus, to Thee be

Beth-le-hem! See to us
wor-ship-ping: God the e-

1. Beth-le-hem; Come and be-
2. Vir-gin's womb; Ve-ry
3. Heav'n a-bove; Glo-ry to
4. glo-ry giv'n; Word of the

(Refrain)

giv - en Christ, the King of Heav - en! 1-4. While
ter - nal, Light of Light su - per - nall! *pp*

1. hold Him Born, the King, of An - gels; 0
2. God, be - got - ten, not cre - a - ted;
3. God In the high - est;
4. Fa - ther, Now in flesh ap - pear - ing, *mf*

an-gels hov-er o'er Him, And shepherds kneel be-fore Him, 0
mf *f*

1-4 come, let us a - dore Him, 0 come, let us a - dore Him, 0

come, let us a - dore Him, Lord and King!

1-4 come, let us a - dore Him, Christ the Lord.

3. Again sounding o'er us,
Let the Angel-chorus
The anthem of gladness and triumph sing;
||: "Glory be given
To the Lord of Heaven!" :||

4. Our voices now blending
With their songs unending,
All-joyful, dear Jesus, Thy glory sing.
||: Be our endeavor
Thus to praise Thee ever! :||

(Refrain.)

(Refrain.)

See, amid the winter's snow

Rev. E. Caswall

Traditional Melody

Adapted and Arr. by N.A.M.

Allegretto

p

1. See, a - mid the win - ter's snow, Born for us on
2. Lo, with - in a man - ger lies He who built the

earth be - low; See, the ten - der lamb ap - pears,
star - ry skies; He, who throned in heights sub - lime,

Refrain

mf

Prom - ised from e - ter - nal years!
Sits a - mid the Cher - u - bim. 4-5. Hail, thou ev - er

mf

bless - ed morn, Hail, Re - demp - tion's hap - py dawn!

Sing through all Je - ru - sa - lem, Christ is born in Beth - le - hem.

3. Sacred Infant all divine,
 What a tender love was Thine;
 Thus to come from highest bliss,
 Down to such a world as this.
 Hail, Thou, etc.

4. Teach, oh teach us, holy Child,
 By Thy Face so meek and mild;
 Teach us to resemble Thee
 In Thy sweet humility
 Hail, Thou, etc.

5. Virgin Mother, Mary blest
 By the joys that fill thy breast,
 Pray for us, that we may prove
 Worthy of the Saviour's love.
 Hail, Thou, etc.

CHRISTMAS

O Dear Little Children

Carol

Translated by Sister Jeanne Marie S.N.D.

Based upon a
Traditional Melody;
Adapted and Arr. by N.A.M

Moderato semplice

p

1. O dear lit-tle chil-dren, O come one and all, Draw
2. O see in the crib low con-ceal-ing His might, See

p
Accompaniment.

near to the crib, here in Beth-le-hem's stall And
here by the rays of the clear shin-ing light, In

CHRISTMAS

Angels we have heard on high

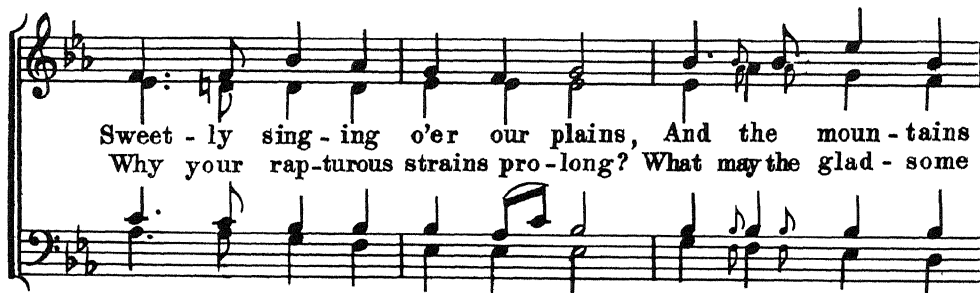
Bishop Chadwick

Nicola A. Montani

Allegro moderato



1. An - gels we have heard on high,
2. Shep - herd, why this ju - bi - lee?



Sweet - ly sing - ing o'er our plains, And the moun - tains
Why your rap - turous strains pro - long? What may the glad - some



in re - ply Ech - o - ing their joy - ous strains.
ti - dings be Which in - spire your heav'n - ly song?

- | | |
|--|--|
| 3. Come to Bethlehem, and see
Him Whose birth the angels sing;
Come, adore on bended knee
Christ the Lord, the new-born King. | 4. See Him in a manger laid,
Whom the choirs of angels praise
Mary, Joseph, lend your aid,
While our hearts in love we raise. |
|--|--|

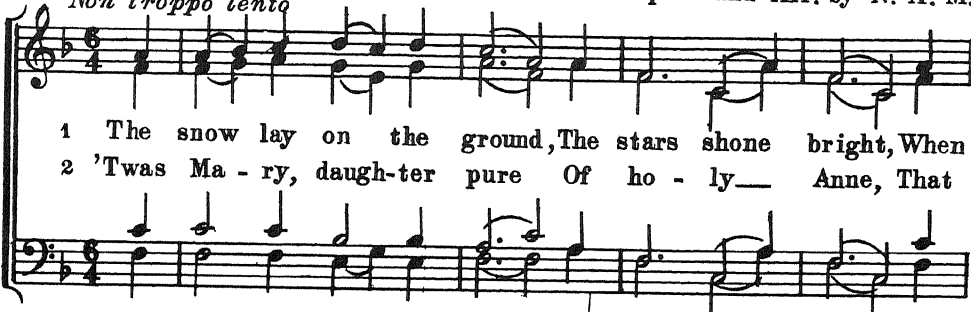
CHRISTMAS
The snow lay on the ground
Old English Carol

8


Rev. Dr. Lingard

Edv. Grieg
Adapted and Arr. by N. A. M.

Non troppo lento



1 The snow lay on the ground, The stars shone bright, When
2 'Twas Ma - ry, daugh - ter pure Of ho - ly — Anne, That



Christ our Lord was born On Christ - mas night.
brought in - to this world The God made Man.

- | | |
|---|--|
| 3. She laid Him in a stall
At Bethlehem;
The ass, and oxen shared
The roof with them. | 4. Saint Joseph too was by,
To tend the Child;
To guard Him, and protect
His Mother Mild. |
| 5. The angels hovered 'round,
And sang this song;
"Venite, adoremus
Dominum". | 6. And then that manger poor
Became a throne;
For He Whom Mary bore
Was God the Son. |
| 7. O come then, let us join
The heavenly host,
To praise the Father, Son
And Holy Ghost. | |

CHRISTMAS

Stars of Glory

Carol

Dr. Husenbeth

S. Janowska
Adapted and Arr. by N. A. M.

Slowly

1. Stars of glo - ry, shine more bright - ly,
2. See a beau - teous an - gel soar - ing

Pur - er be the moon - light's beam, Glide, ye
In the bright ce - les - tial blaze, On the

hours and mo - ments, light - ly, Swift - ly down time's
shep - herds, low a - dor - ing, Rest his mild ef -

deep - 'ning stream: Bring the hour that ban - ished
ful - gent rays: "Fear not," cries the heav'n - ly,

sad - ness Brought re - demp - tion down to earth;
stran - ger, "Him Whom an - cient seers fore - told,

When the shep - herds heard with glad - ness
Weep - ing in a low - ly man - ger

Tid - ings of a Sav - iour's Birth.
Shep - herds, haste ye to be - hold.'

3. See the shepherds quickly rising,
Hastening to the humble stall,
And the new-born Infant prizing,
As the mighty Lord of all;
Lowly now they bend before Him
In His helpless infant state,
Firmly faithful, they adore Him,
And His greatness celebrate.

4. Hark! the swell of heavenly voices
Peals along the vaulted sky;
Angels sing while earth rejoices -
"Glory to our God on high;
Glory in the highest heaven,
Peace to humble men on earth;"
Joy to these and bliss is given
In the great Redeemer's birth.

O sing a joyous carol

Sister M. B.

* from "Alte Catholische geistliche
Kirchengesang" (Köln, 1599)

Text and Melody Arr by N.A.M

Joyously

1. O sing a joy-ous car-ol Un-to the ho-ly Child,
2. Who is there meek-ly 'ly-ing In yon-der sta-ble poor?

And praise with glad-some voic-es His Moth-er un-de-filed.
Dear chil-dren, it is Je-sus; He bids you now a-dore.

Our glad-some voic-es greet-ing Shall hail our In-fant King;
Who is there kneel-ing by Him In Vir-gin beau-ty fair?

And our sweet La-dy lis-tens When joy-ful voic-es sing.
It is our Moth-er Ma-ry, She bids you all draw near.

3. Who is there near the cradle,
That guards the holy Child?
It is our father Joseph
Chaste spouse of Mary mild.
Dear children, oh, how joyful
With them in Heaven to be!
God grant that none be missing
From that festivity.

* A Traditional Catholic Melody erroneously attributed to M. Praetorius.

Silent night, Holy night

F Gruber

Edited and Arr. by N.A.M.

Moderato

1. Si-lent night, ho-ly night! Beth-lehem sleeps yet what light
2. Si-lent night, ho-ly night! Shep-herds first see the light,

Floats a-round the ho-ly pair: Songs of An-gels fill the air
Hear the Al-le-lu-ias ring Which the An-gel cho-rus sing

Strains of heav-en-ly peace, Strains of heav-en-ly peace.
"Christ the Sav-iour has come, Christ the Sav-iour has come!"

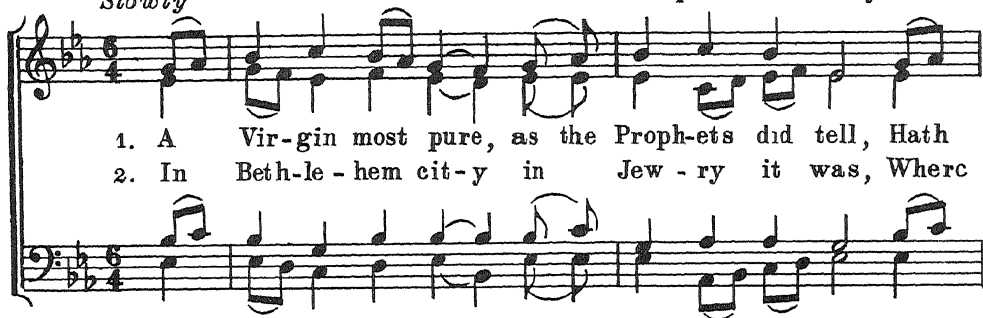
3. Silent night, holy night.
Son of God! oh, what light
Radiates from Thy manger bed—
Over realms with darkness spread,
||: Thou in Bethlehem born. :||

A Virgin most pure, as the Prophets did tell

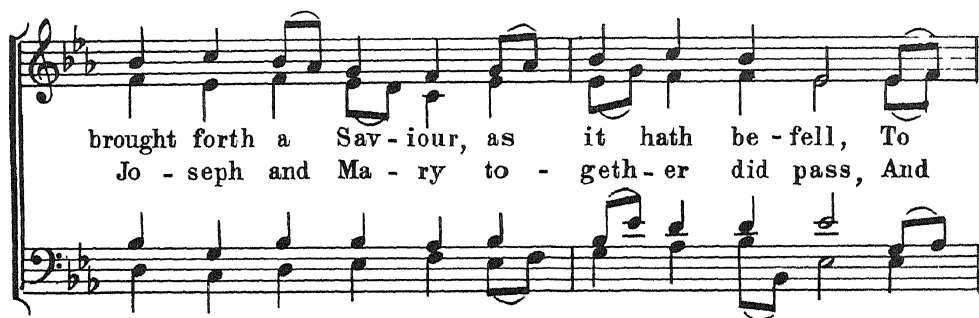
Ancient Carol

Traditional Melody
Adapted and Arr. by N.A.M.

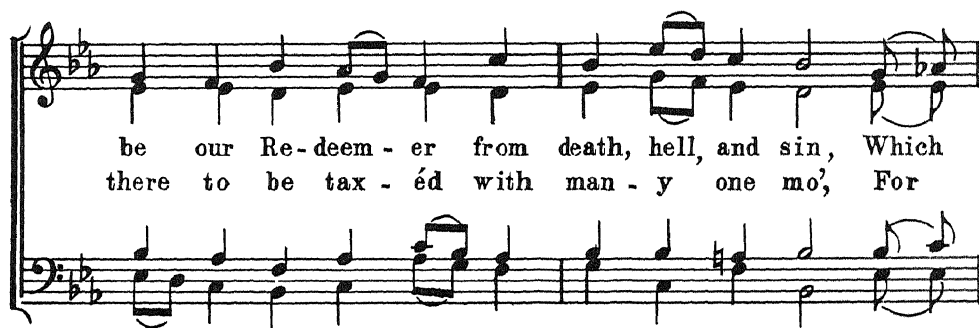
Slowly



1. A Vir-gin most pure, as the Proph-ets did tell, Hath
2. In Beth-le - hem cit-y in Jew - ry it was, Where



brought forth a Sav-iour, as it hath be-fell, To
Jo - seph and Ma - ry to - geth-er did pass, And



be our Re-deem - er from death, hell, and sin, Which
there to be tax - éd with man - y one mo', For

1. Ad - am's trans - gres - sion had wrapped us in.
2. Cae - sar com - mand - ed the same should be so.

Chorus

f Re - joice and be mer - ry, Set sor - row a - side, Christ

Je - sus our Sav - iour Was born on this tide.

3. But when they had entered the city so fair, 4. Then they were constrained in a stable to lie,
A number of people so mighty was there Where oxen and asses they used there to tie;
That Mary and Joseph, whose substance was small, Their lodging so simple they held it no scorn,
Could procure in the Inn no lodging at all. But against the next morning our Saviour was born
CHORUS. CHORUS.

5. The King of glory to this world being brought, 6. Then God sent an angel from heaven so high
Small store of fine linen to wrap Him was sought; To certain poor shepherds in fields where they lie,
When Mary had swaddled her young Son so sweet, And charged them no longer in sorrow to stay,
Within an ox manger she laid Him to sleep. Because that our Saviour was born on this day.
CHORUS. CHORUS.

7 Then presently after the shepherds did spy
A number of angels appear in the sky;
Who joyfully talked and sweetly did sing,
"To God be all glory, our heavenly King."
CHORUS.

Hark! the herald host is singing

E. Humperdinck

Adapted and Arr. by N. A. M.

Joyously

1. Hark! the her-ald host is sing-ing, Thro' the si-lent ho-ly
2. And be-hold the stars bright glow-ing, Shed o'er earth their ra-diant

night, Ti-dings of great joy they're bring-ing, From yon star-ry, az-ure
light, While from An-gels' lips are flow-ing An-thems thro' the ho-ly

height. And each heart is filled with glad-ness, At the mes-sage which they
night, Bright each win-dow now is glow-ing, Light-ed by the Christmas

bring: "Christ is born, for-get all sad-ness, Trust in Him, your Sav-iour King!"
tree; And each cheek with joy is glow-ing, And each heart is filled with glee.

3. Soft the messengers from Heaven
Wing their flight from home to home:
Bearing lessons God hath given
Unto all on earth that roam.
"Welcome, welcome Christmas evening
Bringing peace and love to earth!"
Show your gratitude, rejoicing,
Christians in your Saviour's birth!

Sleep, Holy Babe

(For additional Christmas Hymns see Hymns No. 126 & 127 and Latin Hymns; also Hymns in the Supplement).

Tr. Rev. E. Caswall

Traditional Melody

Edited and Arr. by N.A.M.

Semplice

pp

1. Sleep, Ho - ly Babe, Up - on Thy Moth - er's
2. Sleep, Ho - ly Babe, Thine An - gels watch a -

pp

breast! Great Lord of earth and sea and sky, How
round; All bend - ing low with fold - ed wings Be -

sweet it is to see Thee lie In such a place of rest!
fore th' In-car-nate King of Kings, In rev-'rent awe pro - found!

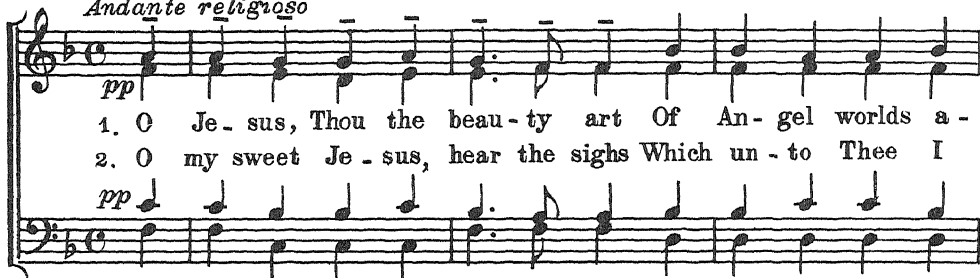
- | | |
|--|---|
| <p>3. Sleep, Holy Babe,
While I with Mary gaze
In joy upon that Face awhile,
Upon the loving Infant smile,
Which there divinely plays.</p> | <p>4. Sleep, Holy Babe,
O snatch Thy brief repose;
Too quickly will Thy slumbers break,
And Thou to lengthened pains awake,
That death alone shall close.</p> |
|--|---|

THE MOST HOLY NAME
O Jesus, Thou the beauty art
 Jesu, decus Angelicum

Tr. Rev. E. Caswall

St. Bernard

Nicola A. Montani

Andante religioso


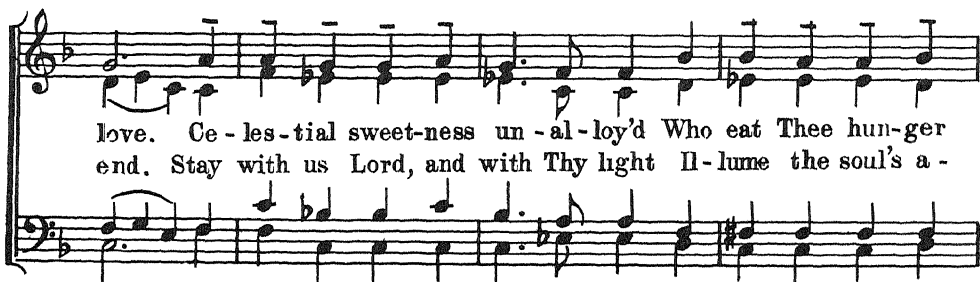
pp

1. O Je-sus, Thou the beau-ty art Of An-gel worlds a -
 2. O my sweet Je-sus, hear the sighs Which un-to Thee I

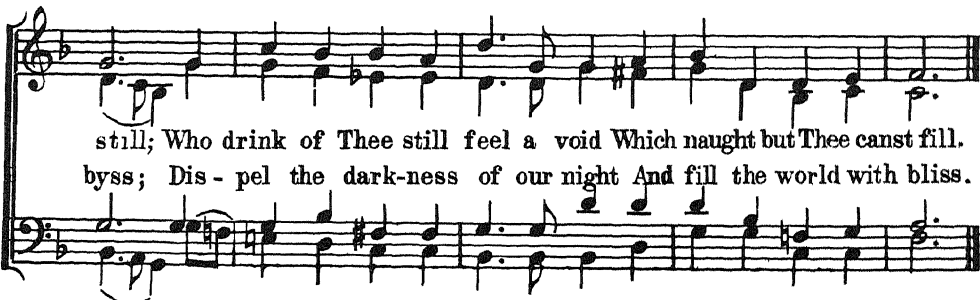
pp



bove; Thy Name is mu-sic to the heart In-flam-ing it with
 send; To Thee mine in-most spir-it cries, My be-ing's hope and



love. Ce-les-tial sweet-ness un-al-loy'd Who eat Thee hun-ger
 end. Stay with us Lord, and with Thy light Il-lume the soul's a -



still; Who drink of Thee still feel a void Which naught but Thee canst fill.
 byss; Dis-pel the dark-ness of our night And fill the world with bliss.

To the Name that brings salvation

Tr. Dr. J. M. Neale

Processional

Nicola A. Montani

Moderato

1. To the Name that brings sal-va-tion, Hon-or, wor-ship.
 2. Name of glad-ness, Name of pleas-ure, By this tongue in -

let us pay, Which for man-y a gen-e-ra-tion
 ef-fa-ble Name of Sweet-ness pass-ing meas-ure

Hid in God's fore-knowl-edge lay. But with ho-ly
 To the ear de-lec-ta-ble, 'Tis our safe-guard

ex-ul-ta-tion We may sing a-loud to-day.
 and our treas-ure, 'Tis our help 'gainst sin and hell.

3. 'Tis the Name for adoration,
 'Tis the Name of victory,
 'Tis the Name for meditation
 In this vale of misery,
 'Tis the Name for veneration
 By the citizens on high.

4. 'Tis the Name that whoso preaches
 Finds it music to the ear;
 Who in prayer this Name beseeches
 Sweetest comfort findeth near;
 Who its perfect wisdom reacheth
 Heavenly joy possesseth here.

THE MOST HOLY NAME

Jesus the very thought of Thee

Jesu, dulcis memoria

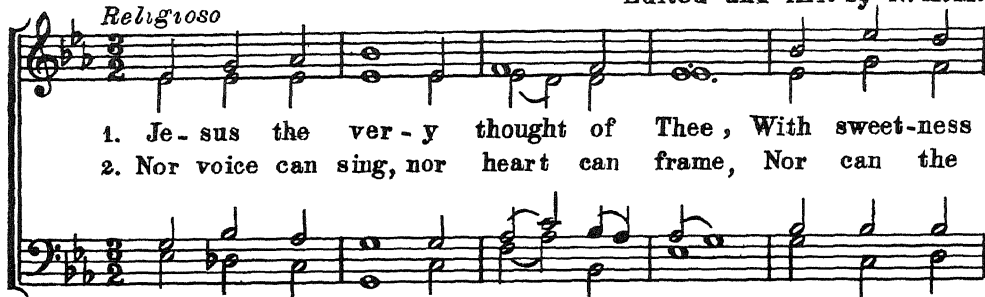
St. Bernard

Traditional Melody

Tr. Rev. E. Caswall

Edited and Arr. by N. A. M.

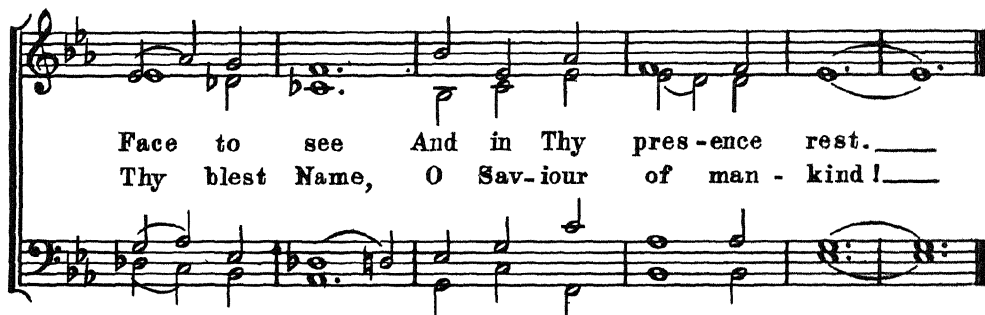
Religioso



1. Je- sus the ver- y thought of Thee, With sweet-ness
2. Nor voice can sing, nor heart can frame, Nor can the



fills my breast; — But sweet-er far Thy
mem- 'ry find — A sweet-er sound than



Face to see And in Thy pres-ence rest. —
Thy blest Name, O Sav-iour of man- kind! —

- | | |
|--|---|
| 3. O Hope of every contrite heart,
O Joy of all the meek,
To those who fall, how kind Thou art,
How good to those who seek. | 4. Jesus, our only joy be Thou,
As Thou our prize wilt be;
O Jesus, be our glory now
And through eternity. |
|--|---|

LENT AND PASSIONTIDE

He Who once, in righteous vengeance

18

Ira justa conditoris
(Feast of the Precious Blood)

Tr. Rev. E. Caswall

J. Mohr
Edited and Arr. by N. A. M.

Moderato

p

1. He Who once, in right-eous ven-gence, Whelm'd the world be-neath the flood,
2. Blest with this all-sav-ing show-er, Earth her beau-ty straight resumed;

p

Once a-gain in mer-cy cleansed it With the stream of His own Blood,
In the place of thorns and bri-ers Myr-tles sprang and ro-ses bloom'd:

Com-ing from His throne on high On the pain-ful Cross to die.
Bit-ter worm-wood of the waste In-to hon-ey changed its taste.

3. When before the Judge we tremble,
Conscious of His broken laws,
May this Blood, in that dread hour,
Cry aloud, and plead our cause:
Bid our guilty terrors cease,
Be our pardon and our peace.

“Man of Sorrows, wrapt in grief”

M. Bridges

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

Andante Mod^{to}

1. Man of Sor - rows, wrapt in grief, Bow Thine ear to
2. By the gar - den, fraught with woe, Whith - er Thou full

our re - lief: Thou for us the path hast trod
oft wouldst go; By Thine ag - o - ny of prayer

Of the dread - ful wrath of God; Thou the cup of
In the des - o - la - tion there; By the dire and

fire hast drained Till its light a - lone re - mained.
 deep dis - tress Of that mys - t'ry fath - om - less :

Lamb of Love! we look to Thee: Hear our mourn-ful lit - a - ny.
 Lord, our tears in mer - cy see: Heark-en to our lit - a - ny.

3. By the chalice brimming o'er
 With disgrace and torment sore;
 By those lips which fain would pray
 That it might but pass away;
 By the heart which drank it dry,
 Lest a rebel race should die —
 Be Thy pity, Lord, our plea:
 Hear our solemn litany.

4. Man of Sorrows! let Thy grief
 Purchase for us our relief;
 Lord of mercy! bow Thine ear,
 Slow to anger, swift to hear;
 By the Cross's royal road
 Lead us to the throne of God,
 There for aye to sing to Thee
 Heaven's triumphant litany.

LENT AND PASSIONTIDE
By the Blood that flowed from Thee
 Litany of the Passion

C. M. Caddell

Nicola A. Montani

Lento ma non troppo

p

1. By the Blood that flowed from Thee In Thy bit-ter
 2. By the thorns that crowned Thy Head; By Thy scep-tre

p

ag-o-ny; By the scourge so meek-ly borne;
 of a reed; By Thy Foot-steps faint and slow,

rall **1st Chorus** *Maestoso*

By Thy pur-ple robe of scorn:
 Weighed be-neath Thy Cross of woe, 1-5. Je-sus, Sav-iour,

rall

2d Chorus

hear our cry! Thou wert suf-fring once as we;

1st Chorus

Tutti

Hear the lov-ing lit-a-ny We Thy chil-dren sing to Thee.

3. By the nails and pointed spear;
By Thy people's cruel jeer;
By Thy dying prayer which rose
Begging mercy for Thy foes.

Chorus. (Jesus Saviour, etc.)

4. By the darkness thick as night
Blotting out the sun from sight;
By the cry with which in death
Thou didst yield Thy parting Breath.

Chorus.

5. By Thy weeping Mother's woe;
By the sword that pierced her through,
When, in anguish standing by,
On the Cross she saw Thee die.

Chorus.

LENT AND PASSIONTIDE

Oh come and mourn with me awhile

Jesus Crucified

Father Faber

Nicola A. Montani

Andante religioso

1. Oh come and mourn with me a - while! See,
2. Have we no tears to shed for Him, While

Ma - ry calls us to her side; Oh come and let us
sol - diers scoff and Jews de - ride? Ah! look how pa - tient-

mourn with her; Je - sus, our Love, is cru - ci - fied!
ly He hangs; Je - sus, our Love, is cru - ci - fied!

3. How fast His Hands and Feet are nailed;
His blessed Tongue with thirst is tied;
His failing eyes are blind with Blood;
Jesus, our Love, is crucified!

4. Seven times He spoke, seven words of love,
And all three hours His silence cried
For mercy on the souls of men;
Jesus, our Love, is crucified!

5. Death came, and Jesus meekly bowed;
His failing eyes he strove to guide
With mindful love to Mary's face,
Jesus, our Love, is crucified!

6. Come take thy stand beneath the Cross
And let the Blood from out that Side
Fall gently on thee, drop by drop,
Jesus, our Love, is crucified!

LENT AND PASSIONTIDE

O Sacred Head, surrounded

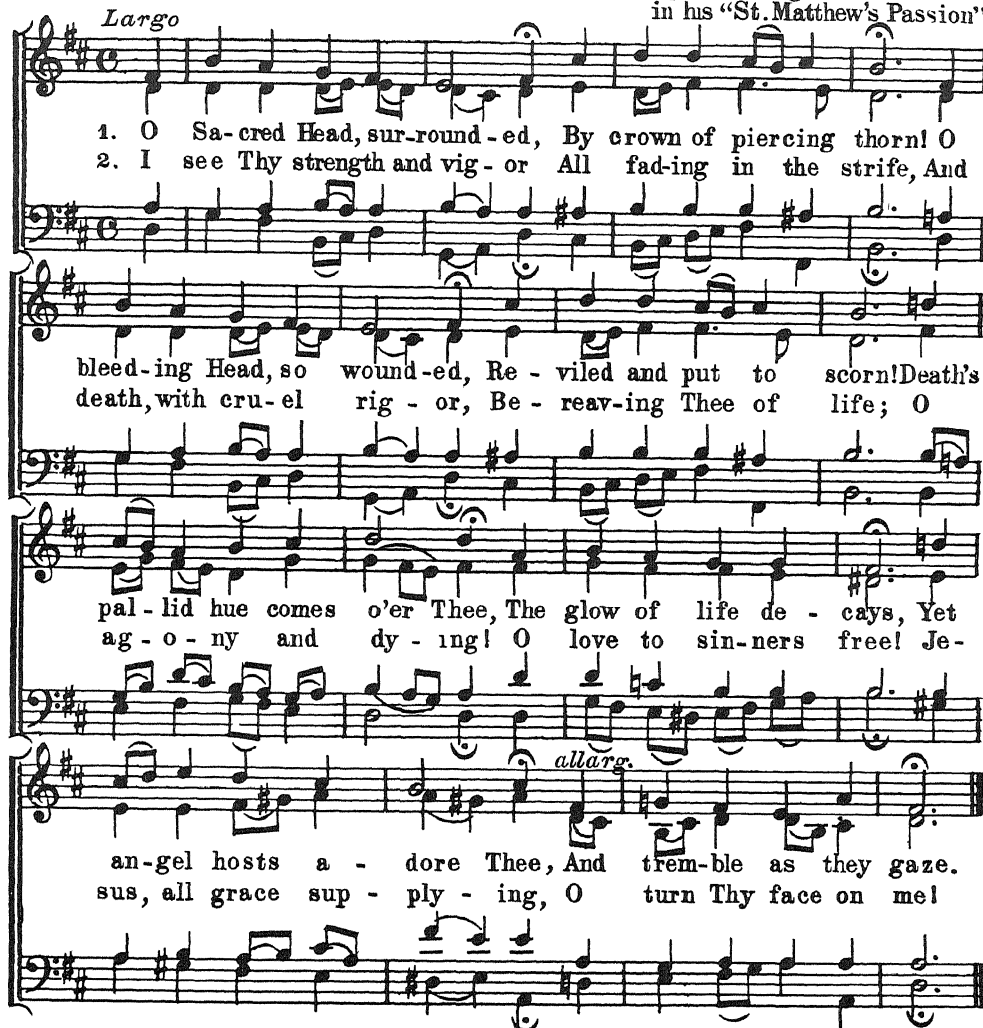
„O Haupt voll Blut und Wunden“

22

St. Bernard of Clairvaux (1091-1153)

Melody by H. L. Hassler (1600)
Adaptation as given by J. S. Bach
in his "St. Matthew's Passion"

Largo



1. O Sa - cred Head, sur - round - ed, By crown of piercing thorn! O
2. I see Thy strength and vig - or All fading in the strife, And
bleed - ing Head, so wound - ed, Re - viled and put to scorn! Death's
death, with cru - el rig - or, Be - reav - ing Thee of life; O
pal - lid hue comes o'er Thee, The glow of life de - cays, Yet
ag - o - ny and dy - ing! O love to sin - ners free! Je -
an - gel hosts a - dore Thee, And trem - ble as they gaze.
sus, all grace sup - ply - ing, O turn Thy face on me!

allarg.

3. In this Thy bitter passion,
Good Shepherd, think of me,
With Thy most sweet compassion,
Unworthy though I be;
Beneath Thy Cross abiding,
Forever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

LENT AND PASSIONTIDE

At the Cross her station keeping

Stabat Mater

Jacopone da Todi. XIV Cent.

Traditional Melody[★] from the
Maintzisch Gesangbuch 1661
Harmonized by N. A. M.

Not too slow

1. At the Cross her sta-tion keep-ing, Stood the mourn-ful
2. Through her heart, His sor-row shar-ing, All His bit-ter

Moth-er, weep-ing, Close to Je-sus to the last.
an-guish bear-ing, Now at length the sword has passed. A - men.

3. O that blessed one, grief-laden,
Blessed Mother, Blessed Maiden,
Mother of the All-blest one.
4. How she stood in desolation
Upward gazing on the passion
Of that deathless, dying Son.
5. Who could see, from tears refraining,
Christ's dear Mother uncomplaining
In so great a sorrow bowed?
6. Who, unmoved, behold her languish
Underneath His Cross of anguish,
'Mid the fierce, unpitying crowd?
7. For His people's sins th' All-Holy
She beheld, a Victim lowly,
Bleed in torments, bleed and die.
8. Saw her well-beloved taken,
Saw her Child in death forsaken,
Heard His last expiring cry.

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[★] This is the Authentic Melody. There is a similar tune in vogue in certain parts of the U S A and Canada. The spurious melody is unknown in Catholic countries. Ed.

9. Fount of love and sacred sorrow,
Mother! may my spirit borrow
Sadness from thy holy woe.
10. May my spirit burn within me,
Love my God, and great love win me
Grace to please Him here below.
11. Those five Wounds on Jesus smitten,
Mother, in my heart be written,
Deep as in thine own they be.
12. Thou, my Saviour's Cross who bearest,
Thou, Thy Son's rebuke who sharest,
Let me share them both with thee.
13. In the Passion of my Maker
Be my sinful soul partaker,
Weep till death, and weep with thee.
14. Mine with thee be that sad station,
There to watch the great Salvation,
Wrought upon th' atoning Tree.
15. Virgin thou of Virgins fairest,
May the bitter woe thou sharest
Make on me impression deep.
16. Thus Christ's dying may I carry,
With Him in His Passion tarry,
And His Wounds in mem'ry keep.
17. May His Wounds transfix me wholly,
May His Cross and Life Blood holy
Mortify my heart and mind:
18. Thus inflamed with pure affection,
In the Virgin's Son protection
May I at the judgment find.
19. When in death my limbs are failing,
Let Thy Mother's prayer prevailing
Lift me, Jesus, to Thy throne;
20. To my parting soul be given
Entrance through the gate of Heaven,
There confess me for Thine own. Amen.

I see my Jesus crucified

Nicola A. Montani

Devoto

1. I see my Je - sus cru - ci - fied, His
 2. Those cru - el nails, I drove them in, Each
 wound - ed hands and feet and side, His sa - cred flesh all
 time I pierced Him with my sin; That crown of thorns 'twas
 rent and torn, His blood - y crown of sharp - est thorn.
 I who wove, When I de - spised His gra - cious love.

3. Then to those feet I'll venture near,
 And wash them with a contrite tear,
 And every bleeding wound I see,
 I'll think He bore them all for me.
4. Deep graven on my sinful heart,
 Oh, never may that form depart,
 That with me always may abide
 The thought of Jesus crucified.

O'erwhelmed in depths of woe

Tr. Rev E Caswall

Sævo dolorum turbine

Nicola A. Montani

Moderato

mf

1. O'er - whelmed in depths of woe, — Up - on the
2. See! how the nails those Hands — And Feet so

mf

Tree of scorn — Hangs the Re - deem - er
ten - der rend; — See! down His Face, and

of man - kind, With rack - ing an - guish torn. —
Neck, and Breast, His sa - cred Blood de - scend. —

Ped.

3. Hark! with what awful cry,
His Spirit takes its flight;
That cry, it smote His Mother's heart
And wrapt her soul in night.

4. Come, fall before His Cross,
Who shed for us His Blood;
Who died, the Victim of pure love,
To make us sons of God.

5. Jesu! all praise to Thee,
Our joy and endless rest;
Be Thou our Guide while pilgrims here,
Our Crown amid the blest.

All glory, laud, and honor

From the Latin of St. Theodulph Gloria, laus et honor

by Dr. J. M. Neale

M. Haydn

Muostoso con spirito

Adapted, Edited and Arr. by N. A. M.

1. All glo - ry, laud, and hon - or To Thee, Re-deem - er, King, To
 2. Thou art the King of Is - rael, Thou Da - vid's roy - al Son, Who

Whom the lips of chil - dren Made sweet ho - san - nas ring.
 in the Lord's name com - est The King and bless - ed One. 1-6. All

glo - ry, laud, and hon - or, To Thee Re-deem - er, King, To

Whom the lips of chil - dren Made sweet ho - san - nas ring.

3. The company of angels
 Are praising Thee on high,
 And mortal men and all things
 Created make reply.
 Refrain.

4. The people of the Hebrews
 With palms before Thee went;
 Our praise and prayer and anthems
 Before Thee we present.
 Refrain.

5. To Thee before Thy Passion
 They sang their hymns of praise;
 To Thee now high exalted
 Our melody we raise.
 Refrain.

6. Thou didst accept their praises,
 Accept the prayers we bring,
 Who in all good delightest,
 Thou good and gracious King.
 Refrain.

EASTERTIDE

27

Jesus Christ is risen to-day

Translated by the
Rev. J. O'Connor

Processional

Surrexit Christus hodie

Nicola A. Montani

Joyously Solo Voices

Chorus



mf 1 Je - sus Christ is ris'n to - day! *ff* Al - le - lu - ia!
2. See the ho - ly wom - en come, Al - le - lu - ia!

Solo Voices

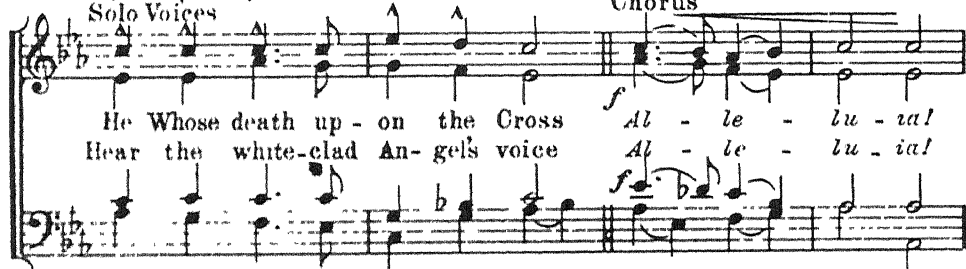
Chorus



mf Sin - ners, wipe your tears a - way! *f* Al - le - lu - ia!
Bear - ing spi - ces to the tomb; Al - le - lu - ia!

Solo Voices

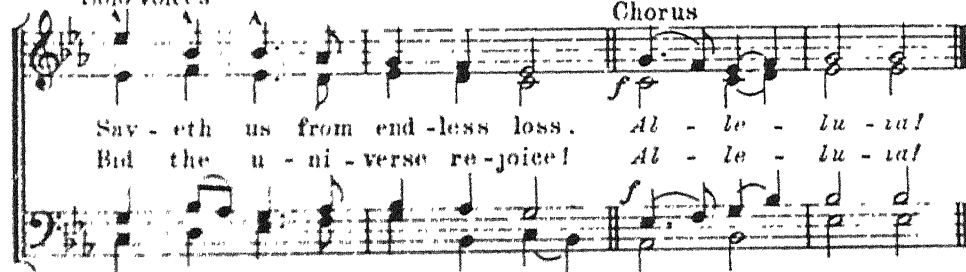
Chorus



mf He Whose death up - on the Cross *f* Al - le - lu - ia!
Hear the white-clad An - gels voice Al - le - lu - ia!

Solo Voices

Chorus



mf Sav - eth us from end - less loss. *f* Al - le - lu - ia!
Bid the u - ni - verse re - joice! Al - le - lu - ia!

3. God tell all his brethren dear, *All hui!* 4. Glory, Jesus, be to Thee! *All hui!*
"He is ris'n, He is not here! *All hui!* Thine own might hath set Thee free. *All hui!*
Seek Him not among the dead; *All hui!* Come, for primal joy restored, *All hui!*
He is risen, as He said!" *All hui!* Let us bless our Paschal Lord! *All hui!*

EASTERTIDE

Ye sons and daughters of the Lord (No. 1)

O Filii et filiae

Jean Tisserand (1494)
Tr. Rev. E. Caswall

Processional

Traditional Melody from
"Airs sur les Hymnes sacres,
Odes et Noels" (Paris 1623)
Edited and Arr. by N.A.M.

Maestoso

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

mf

1. Ye sons and daugh-ters of the Lord! The King of glo - ry,
2. All in the ear - ly morn-ing grey Went ho - ly wom - en

King a - dored, This day Him - self from death re - stored. Al -
on their way, To see the tomb where Je - sus lay. Al -

Refrain

le - lu - ia! le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

3. Of spices pure a precious store
In their pure hands those women bore,
To anoint the Sacred Body o'er. Alleluia!
Alleluia! Alleluia! Alleluia!
4. Then straightway One in white they see,
Who saith, "Ye seek the Lord; but He
Is ris'n, and gone to Galilee." Alleluia!
Alleluia! Alleluia! Alleluia!
5. This told they Peter, told they John,
Who forthwith to the tomb are gone;
But Peter is by John outrun. Alleluia!
Alleluia! Alleluia! Alleluia!
6. That selfsame night, while out of fear
The doors were shut, their Lord most dear
To His Apostles did appear. Alleluia!
Alleluia! Alleluia! Alleluia!
7. But Thomas when of this he heard,
Was doubtful of his brethren's word;
Wherefore again there comes the Lord. Alleluia!
Alleluia! Alleluia! Alleluia!
8. "Thomas, behold My Side," saith He;
"My Hands, My Feet, My Body see,
And doubt not, but believe in Me." Alleluia!
Alleluia! Alleluia! Alleluia!
9. When Thomas saw that wounded Side,
The truth no longer he denied;
"Thou art my Lord and God," he cried. Alleluia!
Alleluia! Alleluia! Alleluia!
10. Oh, blest are they who have not seen
Their Lord, and yet believe in Him:
Eternal life awaiteth them. Alleluia!
Alleluia! Alleluia! Alleluia!
11. Now let us praise the Lord most high,
And strive His Name to magnify
On this great day, through earth and sky: Alleluia!
Alleluia! Alleluia! Alleluia!
12. Whose mercy ever runneth o'er,
Whom men and Angel Hosts adore,
To Him be glory ever more. Alleluia!
Alleluia! Alleluia! Alleluia!

Ye sons and daughters of the Lord (No. 2)

O filii et filiae

Jean Tisserand (died 1494)

Tr. Rev. E. Caswall

Melody taken from the Gloria of
the Magnificat tertii toni by
Giovanni Pierluigi da Palestrina

Chorus

f Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

Solo Voices or Chanters

mf 1. Ye sons and daughters of the Lord! The King of
2. All in the early morning grey Went ho-ly

glo-ry, King a-dored, This day Him-self from
wom-en on their way, To see the tomb where

ff death re-stored. Je-sus lay. Al-le-lu-ia!

NOTE: Additional stanzas given in previous hymn.

EASTERTIDE

Now at the Lamb's high royal feast

Ad regias Agni dapes

30

Tr. Rev. E. Caswall

Nicola A. Montani

Allegro moderato

1. Now at the Lamb's high roy-al feast, In robes of saint-ly white, we sing, Thro'
 2. And as th'a-ving-ing An-gel pass'd Of old the blood-be-sprin-kled door; As

the Red Sea in safe-ty brought By Je-sus our im-mor-tal King. O
 the cleft sea a pas-sage gave, Then closed to whelm th'E-gyp-tians o'er; So

depth of love! for us Hedrains The chal-ice of His ag-o-ny: For
 Christ, our Pas-chal Sac-ri-fice, Has brought us safe all per-ils thro', While

us a Vic-tim on the Cross He meek-ly lays Him down to die.
 for un-leav-end bread He asks, But heart sin-cere and pur-pose true.

3. Hail, purest Victim Heav'n could find
 The powers of Hell to overthrow!
 Who didst the bonds of Death unbind;
 Who dost the prize of Life bestow.
 Hail, victor Christ! hail, risen King!
 To Thee alone belongs the crown;
 Who hast the heavenly gates unbarred,
 And cast the Prince of darkness down.

4. O Jesus! from the death of sin
 Keep us, we pray; so shalt Thou be
 The everlasting Paschal joy
 Of all the souls new-born in Thee:
 To God the Father, with the Son
 Who from the grave immortal rose,
 And Thee, O Paraclete be praise,
 While age on endless ages flows.

EASTERTIDE

Christ the Lord is risen today

Victimae Paschali Laudes

Translated by Miss Leeson

Nicola A. Montani

Allegro Modto

1. Christ the Lord is ris'n to - day: Chris - tians, haste your
2. Christ the Vic - tim un - de - filed, Man to God hath

vows to pay; Of - fer ye your prais - es meet
rec - on - ciled, When in strange and aw - ful strife

At the Pas - chal Vic - tim's feet; For the sheep the
Met to - geth - er death and life; Chris - tians, on this

Lamb hath bled, Sin - less in the sin - ner's stead,
hap - py day Haste with joy your vows to pay;

ff Christ the Lord is ris'n on high: Now he lives, no more to die.
ff Christ the Lord is ris'n on high: Now he lives, no more to die.

3. Say, O wond'ring Mary, say,
What thou sawest on thy way,
"I beheld, where Christ had lain,
Empty tomb and angels twain;
I beheld the glory bright
Of the rising Lord of light:
Christ my hope is ris'n again;
Now He lives, and lives to reign?"
4. Christ, Who once for sinners bled,
Now the first-born from the dead,
Thron'd in endless might and power,
Lives and reigns for evermore.
Hail, eternal hope on high!
Hail, Thou King of victory!
Hail, Thou Prince of life ador'd!
Help and save us, gracious Lord!

Lift up, ye princes of the sky

Ps. xxiii

Translated by Father Aylward

From a Slovak Hymnal
Adapted and Arr. by N. A. M.*With animation*

1. Lift up, ye princ - es of the sky, Lift
2. The Lord of strength and match - less might, The

up your por - tals, lift them high; And you, ye
Lord all - con - qu'ring in the fight, Lift, lift your

ev - er - last - ing gates, Back on your gold - en
por - tals, lift them high, Ye princ - es of the

hing - es fly: For lo, the King of glo - ry waits To
con - quered sky; And you, ye ev - er - last - ing gates, Back

en - ter in vic - to - rious - ly. Who is this King of
on your gold - en hin - ges fly: For lo, the King of

glo - ry? Tell, O ye who sing His praise so well.
glo - ry waits, The Lord of hosts, the Lord most high.

O Thou pure light of souls that love

Salutis humanæ Sator

Translated by Father Caswall

From a Slovak Hymnal

Edited and Arr. by N. A. M.

Moderato assai

1. O Thou pure light of souls that love, True joy of
 2. What won-drous pit - y Thee o'er - came To make our

ev - 'ry hu - man breast, Sow - er of life's im -
 guilt - y load Thine own, And sin - less suf - fer

mor - tal seed, Our Mak - er, and Re - deem - er blest!
 death and shame, For our trans - gres - sions to a - tone!

3. Thou, bursting Hades open wide,
 Didst all the captive souls unchain;
 And thence to Thy dread Father's side
 With glorious pomp ascend again.
4. O still may pity Thee compel
 To heal the wounds of which we die;
 And take us in Thy light to dwell,
 Who for Thy blissful Presence sigh.
5. Be Thou our guide, be Thou our goal;
 Be Thou our pathway to the skies;
 Our joy when sorrow fills the soul;
 In death our everlasting prize.

PENTECOST
Holy Spirit, Lord of Light
Processional

34

Tr. Rev E. Caswall

S. Webbe (1740-1816)

Marcato

Adapted and Arr. by N.A.M.

1. Ho - ly Spir - it, Lord of light, From the clear ce -
2. Thou, of all con - sol - ers best, Thou, the soul's de -
les - tial height, Thy pure beam - ing ra - diance give.
light - some guest, Dost re - fresh - ing peace be - stow:
Come, Thou Fa - ther of the poor, Come with treas - ures
Thou in toil art com - fort sweet: Pleas - ant cool - ness
which en - dure; Come Thou Light of all that live.
in the heat; Sol - ace in the midst of woe.

3. Light immortal, Light divine,
Visit Thou these hearts of Thine,
And our inmost being fill:
If Thou take Thy grace away,
Nothing pure in man will stay;
All his good is turned to ill.

4. Thou, on those who evermore
Thee confess and Thee adore,
In Thy sevenfold gifts descend:
Give them comfort when they die;
Give them life with Thee on high;
Give them joys that never end.

Come Holy Ghost, Creator Come

Veni Creator Spiritus

Translated by Dryden

W. A. Mozart

Arr. from the figured bass by N.A.M

Melody "O Gottes Lamm" Koch Ver z. No 343

Moderato

1. Come, Ho - ly Ghost, Cre - a - tor, come From Thy bright
 2. Thou Who art sev'n - fold in Thy grace, Fin - ger of

heav'n - ly throne, Come, take pos - ses - sion
 God's right hand; His prom - ise teach - ing

of our souls, And make them all Thy own.
 lit - tle ones To speak and un - der - stand;

Thou Who art called the Par - a - clete, Best
O, guide our minds with Thy bless'd light With

gift of God a - bove, The liv - ing
love our hearts in - flame; And with Thy

spring, the liv - ing fire, Sweet unc - tion and true love.
strength, which ne'er de - cays, Con - firm our mor - tal frame.

3. Through Thee may we the Father know,
Through Thee th'Eternal Son,
And Thee, the Spirit of them both,
Thrice-blessed Three in One.
All Glory to the Father be,
With His co-equal Son;
The same to Thee, great Paraclete,
While endless ages run.

O Come, Creator Spirit! Come

Veni Creator Spiritus

K. Kurpinski

Translated by Father Faber

Adapted and Arr. by N.A.M.

Lento

1. O come, Cre - a - tor Spir - it! come, Vouch - safe to
2. Thou that are named the Par - a - clete, The Gift of

make our minds Thy home And with Thy heav'n - ly
God, His Spir - it sweet; The liv - ing Foun - tain,

grace ful - fil The hearts Thou mad - est at Thy will.
Fire, and Love, And gra - cious Unc - tion from a - bove.

3. The sevenfold grace Thou dost expand,
O Finger of the Father's Hand;
True promise of the Father, rich
In gifts of tongues and various speech.
4. To God the Father let us raise
And to His only Son, our praise;
Praise to the Holy Spirit be
Now, and for all eternity.

PENTECOST

Spirit of Grace and Union

Qui procedis ab utroque

37

Adam of St. Victor

Nicola A. Montani

Moderato

1. Spir - it of grace and U - nion! Who from the Fa - ther
 2. The Fa - ther and the Son through Thee Are linked in per - fect

and the Son Dost e - qual - ly pro - ceed. _____
 u - ni - ty, And ev - er - last - ing love; _____

In - flame our hearts with ho - ly fire Our lips with el - o -
 In - ef - fa - bly Thou dost per - vade All na - ture; and Thy -

rall

quence in - spire, And strength - en us in need.
 self un - sway'd The whole cre - a - tion move.

- | | |
|--|--|
| <p>3. O inexhaustive Fount of light!
 How doth Thy radiance put to flight
 The darkness of the mind!
 The pure are only pure through Thee;
 Thou only dost the guilty free,
 And cheer with light the blind.</p> | <p>4. Lord of all sanctity and might!
 Immense, immortal, infinite!
 The life of earth and Heav'n!
 Be, through eternal length of days,
 All honor, glory, blessing, praise,
 And adoration giv'n!</p> |
|--|--|

THE HOLY TRINITY

O God of loveliness

O Bello Dio del Paradiso

St. Alfonso Liguori

Translated by
Rev. E. Vaughan, C. SS. R.

This setting of the text "O God of Loveliness" is the first to be made in connection with the melody "Schönster Herr Jesu." The traditional tune has been modified by N.A. Montani to agree with the text. The harmonization and adaptation are copyrighted.

Andante Maestoso

1. *p* O God of love - li - ness, O Lord of Heav'n a - bove,
2. *p* Thou art blest Three in One, Yet un - di - vi - ded still;

How worth - y to pos - sess My heart's de - vo - ted love!
Thou art that One a - lone Whose love my heart can fill.

mf So sweet Thy Coun - te - nance, So gra - cious to be - hold,
mf The heav'n's and earth be - low, Were fash - ioned by Thy Word;

That one, one on - ly glance To me were bliss un - told.
How a - mia - ble art Thou, My ev - er - dear - est Lord!

3. To think Thou art my God, —
O thought for ever blest!
My heart has overflowed
With joy within my breast.
My soul so full of bliss
Is plunged as in a sea,
Deep in the sweet abyss
Of holy charity.

4. O loveliness supreme,
And Beauty infinite;
O ever-flowing Stream,
And Ocean of delight;
O Life by which I live,
My truest life above,
To Thee alone I give
My undivided love.

THE HOLY TRINITY

Holy God, we praise Thy Name

Te Deum Laudamus

39

Translated by Rev. Clarence Walworth
(1820-1900)

Melody from the
"Katholisches Gesangbuch" (1775)
ED. & ARR. BY N. A. M.

Maestoso

1. Ho - ly God, we praise Thy Name, Lord of all, we
2. Hark! the loud ce - les - tial hymn, An - gel choirs a -

(Thy sceptre acclaim,)

how be - fore Thee; All on earth Thy sceptre claim,
bove are rais - ing! Cher - u - bim and Ser - a - phim

(Boundless is,)

All in Heav'n a - bove a - dore Thee, In - fi - nite Thy
In un - ceas - ing cho - rus prais - ing; Fill the Heav'ns with

vast do - main, — Ev - er - last - ing is Thy reign.
sweet ac - cord: — Ho - ly, ho - ly, ho - ly Lord!

3. Holy Father, Holy Son,
Holy Spirit, Three we name Thee,
While in essence only One,
Undivided God we claim Thee:
And adoring bend the knee,
While we own the mystery.

THE HOLY TRINITY

Full of glory, full of wonders

Father Faber

Processional

Nicola A. Montani

Allegro moderato

mf 1. Full of glo - ry, full of won - ders, *f* Maj - es - ty Di - vine!

mf 2. Time-less, space-less, sin - gle, lone - ly, Yet sub - lime - ly Three,

'Mid Thine ev - er - last - ing thun - ders How Thy light - nings shine!

Thou art grand - ly, al - ways, on - ly God in U - ni - ty!

mf Shore-less O - cean! who shall sound Thee? Thine own e - ter - ni -

Lone in gran - deur, lone in glo - ry, Who shall tell Thy

f ty is round Thee, Maj - es - ty Di - vine! *ff* Maj - es - ty Di - vine!

f won - drous sto - ry, Aw - ful Trin - i - ty? *ff* Aw - ful Trin - i - ty?

allargando

Larghetto

3. Splendors upon splendors beaming
 Change and intertwine!
 Glories over glories streaming
 All translucent shine!
 Blessings, praises, adorations
 Greet Thee from the trembling nations
 Majesty Divine!
 Majesty Divine!

OUR BLESSED LORD

I need Thee, Precious Jesus

41

(Communion Hymn)

Based on a Slovak Melody

For additional Communion Hymns see Nos. 44, 47, 49, 51, 53, 54, 122

Adapted and Arr. by N. A. M.

With devotion

1. I need Thee, pre-cious Je - sus, I need a friend like Thee; A
2. I need Thy Blood, sweet Je - sus, To wash each sin - ful stain: To

friend to soothe and sym - pa - thize, A friend to care for me. I
cleanse this sin - ful soul of mine, And make it pure a - gain. I

need Thy Heart, sweet Je - sus, To feel each anx - ious care; I
need Thy Wounds, sweet Je - sus, To fly from per - ils near, To

long to tell my ev - 'ry want, And all my sor - rows share.
shel - ter in these hal - lowed clefts, From ev - 'ry doubt and fear.

3. I need Thee, sweetest Jesus,
In Thy Sacrament of Love;
To nourish this poor soul of mine,
With the treasures of Thy Love.
I'll need Thee, sweetest Jesus,
When death's dread hour draws nigh,
To hide me in Thy Sacred Heart,
Till wafted safe on high.

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OUR BLESSED LORD

When morning gilds the skies

(May Jesus Christ be praised)

Processional

Translated by Father Caswall

Traditional Melody (1678)

Moderato (Solo Voices ad lib.)

Adapted and Arr. by N.A.M.

1. When morn - ing gilds the skies, My
2. The sa - cred min - ster bell, It

Chorus

heart a - wak - ing cries: May Je - sus Christ be
peals o'er hill and dell: May Je - sus Christ be

Solo Voices

praised! A - like at work and prayer: To
praised! Oh! hark to what it sings: As



Chorus

praised! May Je - sus Christ be praised!
praised! May Je - sus Christ be praised!

3. To Thee, my God above,
I cry with glowing love:
May Jesus Christ be praised!
The fairest graces spring
In hearts that ever sing:
||: May Jesus Christ be praised! :||

5. Let earth's wide circle round
In joyful notes resound:
May Jesus Christ be praised!
Let air, and sea, and sky,
From depth to height reply:
||: May Jesus Christ be praised! :||

4. To God the Word on high,
The host of angels cry:
May Jesus Christ be praised!
Let mortals, too, upraise
Their voice in hymns of praise:
||: May Jesus Christ be praised! :||

6. Be this, while life is mine,
My canticle divine:
May Jesus Christ be praised!
Be this th' eternal song,
Through all the ages on:
||: May Jesus Christ be praised! :||

OUR BLESSED LORD
Crown Him with many Crowns
Processional

Matthew Bridges

Nicola A. Montani

With expression

1. Crown Him with man - y crowns, The Lamb up - on His
2. Crown Him the Vir - gin's Son, The God In - car - nate

throne; Hark, how the heav'n-ly an - them drowns All
horn; Whose arm those crim-son tro - phies won, Which

mu - sic but its own: A - wake, my soul, and
now His Brow a - dorn! Fruit of the Mys - tic

sing Of Him Who died for thee, And
Rose, As of that Rose the Stem; The

hail Him as thy match-less King Thro' all e - ter - ni - ty.
Root whence Mer-cy ev - er flows, The Babe of Beth-le - hem.

3. Crown Him the Lord of Love:

Behold His Hands and Side,
Rich Wounds, yet visible above
In beauty glorified;
No Angel in the sky
Can fully bear that sight,
But downward bends his burning eye
At mysteries so bright.

4. Crown Him the Lord of peace,

Whose power a sceptre sways
From pole to pole, that wars may cease,
Absorbed in prayer and praise:
His reign shall know no end,
And round His pierced Feet
Fair flowers of Paradise extend
Their fragrance ever sweet.

5. Crown Him the Lord of heaven,

One with the Father known,
And the blest Spirit through Him given
From yonder Triune throne:
All hail, Redeemer, hail!
For Thou hast died for me;
Thy praise shall never, never fail
Throughout eternity.

OUR BLESSED LORD

Jesus, Lord, be Thou mine own

Mondo, più per me non sei

St. Alphonsus

Tr. Rev. E. Vaughan, C.S.S.R.

Communion Hymn

Don Lorenzo Perosi

Text Adaptation and Arr. by N.A.M.

Moderato



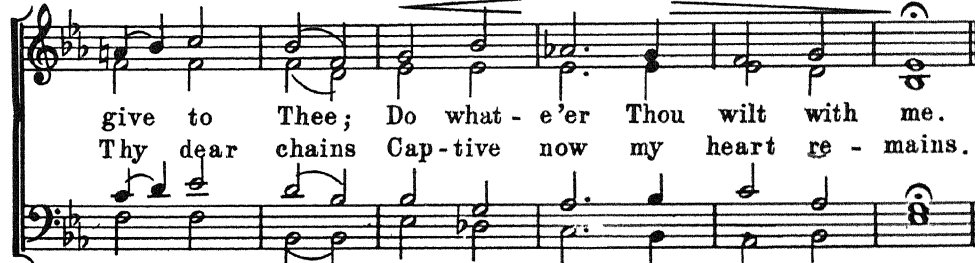
p

1. Je - sus Lord, be Thou mine own; Thee I
2. Life with - out Thy Love would be Death, O

p



long for, Thee a - lone; All my - self I
Sov'r - eign Good, to me; Bound and held by



give to Thee; Do what - e'er Thou wilt with me.
Thy dear chains Cap-tive now my heart re - mains.

3. Thou, O God, my heart inflame,
Give that love which Thou dost claim;
Payment I will ask for none;
Love demands but love alone.

4. God of beauty, Lord of Light,
Thy good will is my delight;
Now henceforth Thy will divine
Ever shall in all be mine.

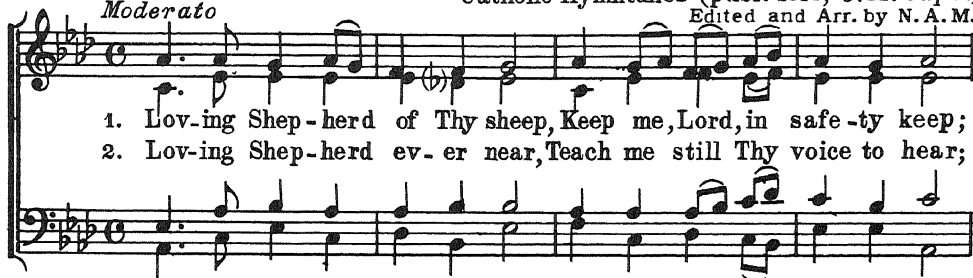
OUR BLESSED LORD
Loving Shepherd of Thy sheep
 The Good Shepherd
 Processional
Pastor Amans

45

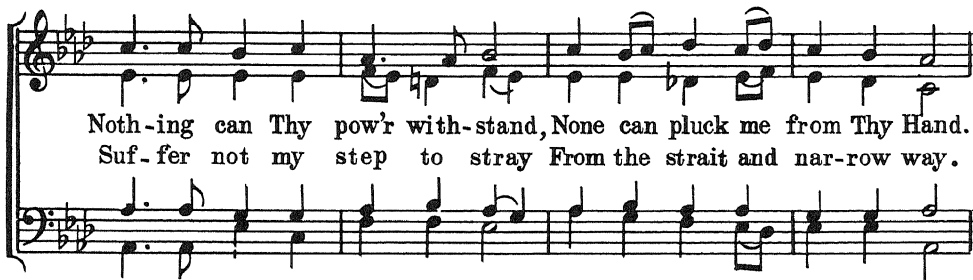
Miss J. E. Leeson (1807-1882)

Adaptation of a Litany Melody from
 Catholic Hymntunes (publ. 1819; J. M. Capes)
 Edited and Arr. by N. A. M.

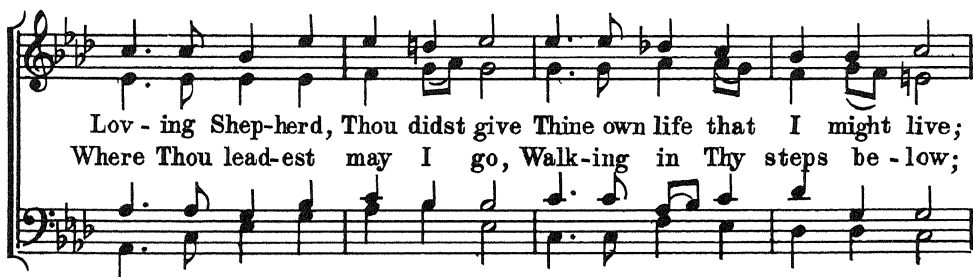
Moderato



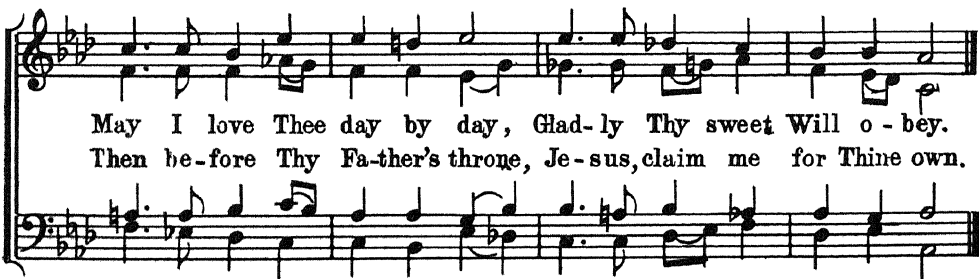
1. Lov-ing Shep-herd of Thy sheep, Keep me, Lord, in safe-ty keep;
 2. Lov-ing Shep-herd ev-er near, Teach me still Thy voice to hear;



Noth-ing can Thy pow'r with-stand, None can pluck me from Thy Hand.
 Suf-fer not my step to stray From the strait and nar-row way.



Lov-ing Shep-herd, Thou didst give Thine own life that I might live;
 Where Thou lead-est may I go, Walk-ing in Thy steps be-low;



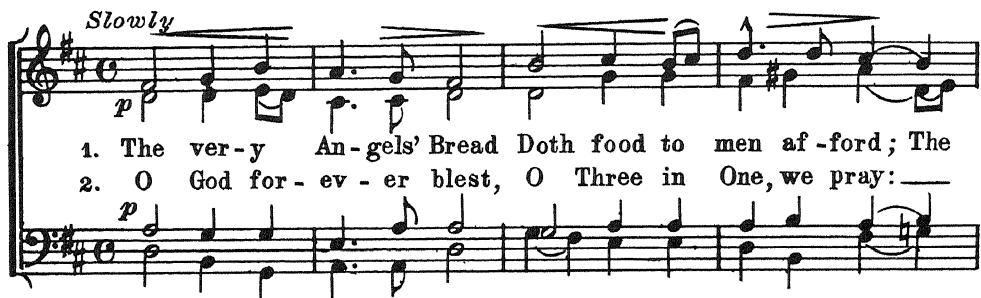
May I love Thee day by day, Glad-ly Thy sweet Will o-bey.
 Then be-fore Thy Fa-ther's throne, Je-sus, claim me for Thine own.

THE BLESSED SACRAMENT
The Very Angels' Bread
Panis Angelicus

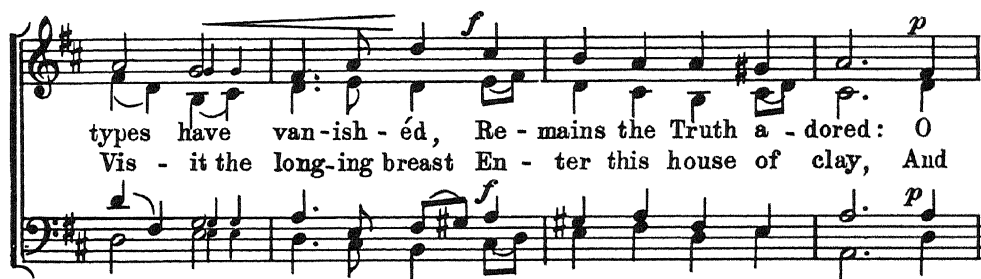
Tr. by Rt. Rev. Msgr. H. T. Henry Litt. D.

P. Meurers

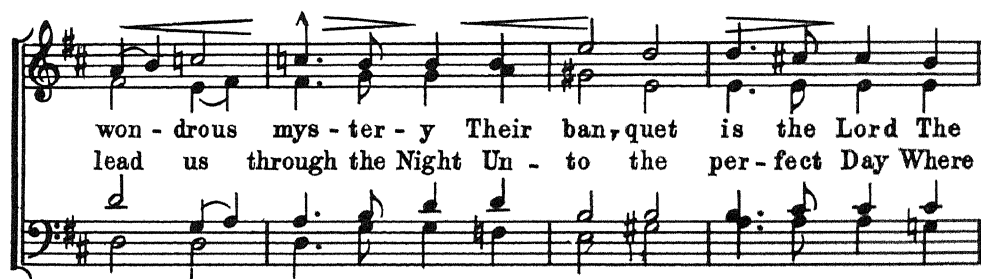
Slowly



1. The ver-y An-gels' Bread Doth food to men af-ford; The
2. O God for-ev-er blest, O Three in One, we pray:—

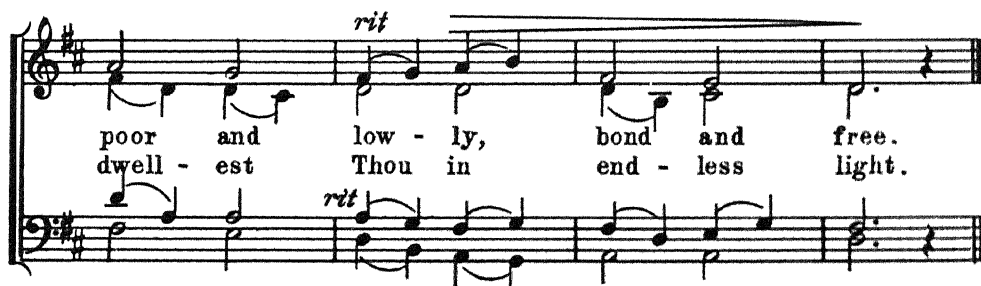


types have van-ish-ed, Re-mains the Truth a-dored: O
Vis-it the long-ing breast En-ter this house of clay, And



won-drous mys-ter-y Their ban-quet is the Lord The
lead us through the Night Un-to the per-fect Day Where

rit



poor and low-ly, bond and free.
dwell-est Thou in end-less light.

This setting of the text
 "Soul of my Saviour" is the
 first to be made in connec-
 tion with the melody by
 L. Dobici. All arrangements
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THE BLESSED SACRAMENT

47

Soul of my Saviour


Anima Christi

L. Dobici

Adapted and Arr. by N. A. M.

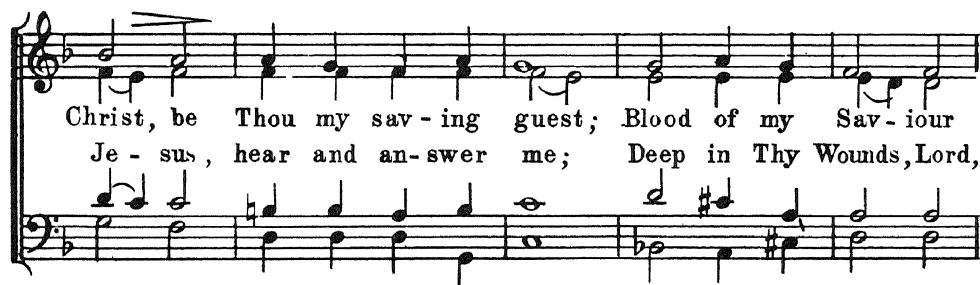
Slowly: with devotion

pp

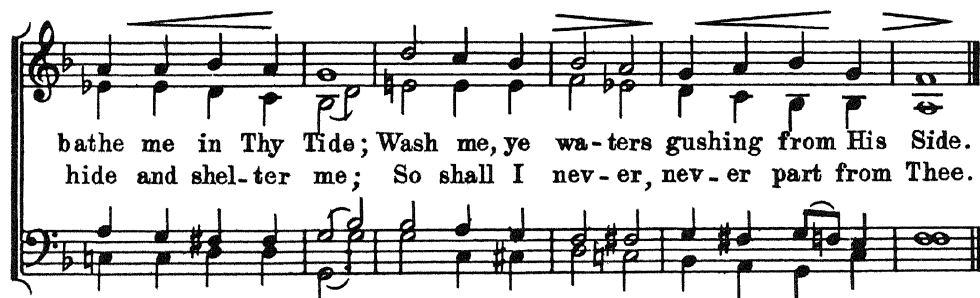


1. Soul of my Sav-iour sanc-ti-fy my breast, Bod-y of
 2. Strength and pro-tec-tion may His Pas-sion be, O bless-ed

pp



Christ, be Thou my sav-ing guest; Blood of my Sav-iour
 Je-sus, hear and an-swer me; Deep in Thy Wounds, Lord,



bathe me in Thy Tide; Wash me, ye wa-ters gushing from His Side.
 hide and shel-ter me; So shall I nev-er, nev-er part from Thee.

3. Guard and defend me from the foe malign;
 In death's drear moments make me only Thine;
 Call me and bid me come to Thee on high,
 Where I may praise Thee with Thy Saints for aye.

THE BLESSED SACRAMENT
Thee prostrate I adore
 (Adoro Te devote)
 St. Thomas Aquinas

Translated by Father Aylward, O. P.

Nicola A. Montani

Moderato devoto

1. Thee prostrate I a - dore, the De - i - ty that lies Be -
 2. The sight, the touch, the taste, In Thee are here de - ceived; But

neath these hum-ble veils, con-cealed from hu-man eyes: My
 by the ear a - lone this truth is safe be - lieved; I

heart doth whol-ly yield, sub-ject-ed to Thy sway, For
 hold what-e'er the Son of God hath said to me; Than

Refrain

con-tem-plat-ing Thee it whol-ly faints a-way.
 this blest word of truth no word can tru-er be. *f* 1-4. Hail,

Je-sus, hail; do Thou, good Shep-herd of the sheep, In- *f*

crease in all true hearts the faith they fond-ly keep.

3. I see not with mine eyes, Thy Wounds, as Thomas saw;
 Yet own Thee for my God with equal love and awe;
 Oh grant me, that my faith may ever firmer be,
 That all my hope and love may still repose in Thee.
 Hail, Jesus, hail, etc.

4. Memorial sweet, that shows the death of my dear Lord,
 Thou living bread, that life dost unto man afford;
 Oh grant, that this my soul may ever live on Thee,
 That Thou mayst evermore its only sweetness be.
 Hail, Jesus, hail, etc.

THE BLESSED SACRAMENT

Jesus, gentlest Saviour

Thanksgiving after Communion

For additional Communion Hymns see Nos. 41, 44, 51, 54, 128 to 131.

Father Faber

Nicola A. Montani

Andante semplice

1. Je-sus, gen-tlest Sav-iour! God of might and pow'r! Thou Thy-self art
2. Out be-yond the shin-ing Of the fur-thest star, Thou art ev-er

dwel-ling In us at this hour. Na-ture can-not hold Thee,
stretch-ing In-fi-nite-ly far. Yet the hearts of chil-dren

Heav'n is all too strait For Thine endless glo-ry And Thy roy-ai state.
Hold what worldscan-not, And the God of wonders Loves the low-ly spot.

3. Oh, how can we thank Thee
For a gift like this,—
Gift that truly maketh
Heav'n's eternal bliss!
Ah! when wilt Thou always
Make our hearts Thy home?
We must wait for Heaven—
Then the day will come.

4. Now at least we'll keep Thee
All the time we may;—
But Thy grace and blessing
We will keep always.
When our hearts Thou leavest,
Worthless though they be,
Give them to Thy Mother
To be kept for Thee.

THE BLESSED SACRAMENT

The Word, descending from above

50

Verbum supernum prodiens
St. Thomas Aquinas

Translated by the Rev. E. Caswall

Nicola A. Montani

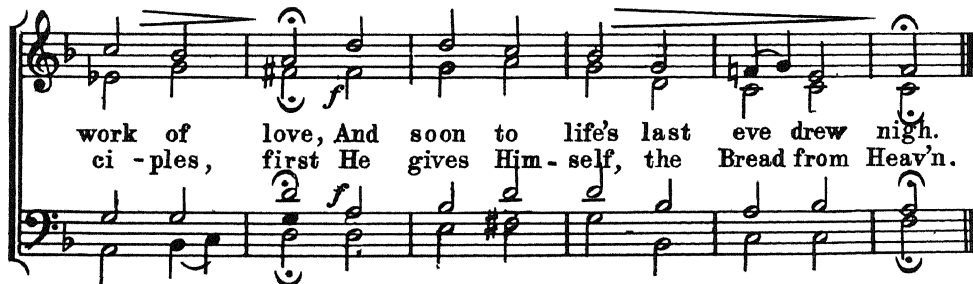
Non troppo lento



1. The Word, de - scend - ing from a - bove, Though
2. He short - ly to a death ac - cursed By



with the Fa - ther still on high, Went forth up - on His
a dis - ci - ple shall be giv'n; But, to His twelve dis -



work of love, And soon to life's last eve drew nigh.
ci - ples, first He gives Him - self, the Bread from Heav'n.

- | | |
|---|---|
| <p>3. Himself in either kind He gave;
He gave His Flesh, He gave His Blood;
Of flesh and blood all men are made;
And He of man would be the Food.</p> | <p>4. At birth our Brother He became;
At meat Himself as food He gives;
To ransom us He died in shame;
As our reward, in bliss He lives.</p> |
| <p>5. O saving Victim! open wide
The gate of Heav'n to man below!
Sore press our foes from every side;
Thine aid supply, Thy strength bestow.</p> | <p>6. To Thy great Name be endless praise,
Immortal Godhead, One in Three!
Oh, grant us endless length of days,
In our true native land, with Thee!</p> |

THE BLESSED SACRAMENT
Hail to Thee! true Body
 Ave Verum Corpus

Translated by Father Caswall

J. F. Kloss
 Adapted and Arr. by N. A. M.

Con anima

p Hail to Thee! true Bod - y, sprung From the

The first system of musical notation for the hymn. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo/style marking is 'Con anima'. The dynamics marking is 'p' (piano). The lyrics are 'Hail to Thee! true Bod - y, sprung From the'.

Vir - gin Ma - ry's womb! The same that on the Cross was

The second system of musical notation. The melody continues in the treble staff. The lyrics are 'Vir - gin Ma - ry's womb! The same that on the Cross was'.

hung, And bore for man the bit - ter doom!

The third system of musical notation. The melody concludes in the treble staff. The lyrics are 'hung, And bore for man the bit - ter doom!'.

Thou, Whose Side was pierc'd, and flow'd Both with wa - ter

and with blood; Suf - fer us to taste of Thee,

Slower
pp
In our life's last ag - o - ny. Son of Ma - ry,

rall
Je - sus blest! Sweet - est, gen - tlest, ho - li - est!

Sing, my tongue. the Saviour's glory

Pange Lingua gloriosi

Tr. Rev. E. Caswall

M. Haydn

Adapted Arr. by N.A.M.

1. Sing, my tongue, the Sav-iour's glo-ry, Of His Flesh the
 2. Of a pure and spot-less Vir-gin Born for us on

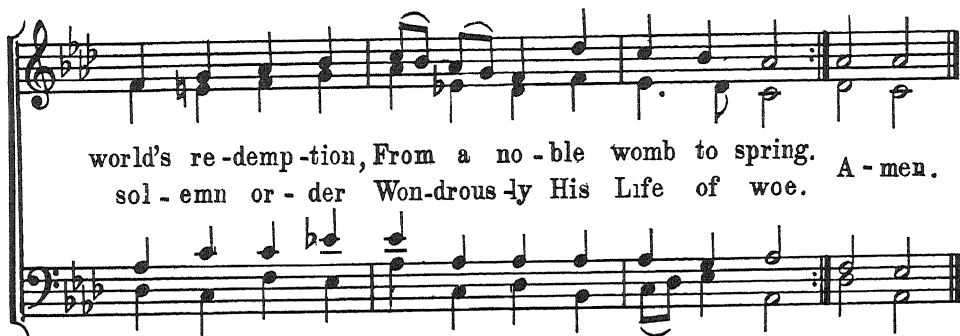
The first system of the musical score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is marked with a piano (*p*) dynamic. The lyrics are written below the notes, with two verses provided.

mys - t'ry sing; Of the Blood all price ex - ceed - ing,
 earth be - low, He, as Man, with man con - vers - ing,

The second system continues the melody and accompaniment. The lyrics are written below the notes.

Shed by our im - mor - tal King, Des - tined, for the
 Stayed, the seeds of truth to sow; Then He closed in

The third system concludes the musical score. The lyrics are written below the notes.



3. On the night of that Last Supper,
Seated with His chosen band,
He the Paschal victim eating,
First fulfils the Law's command;
Then, as Food to His Apostles
Gives Himself with His own Hand.
4. Word made Flesh, the bread of nature
By His word to Flesh He turns;
Wine into His Blood He changes:-
What though sense no change discerns?
Only be the heart in earnest,
Faith her lesson quickly learns.

Tantum ergo Sacramentum.

5. Down in adoration falling,
Lo! the sacred Host we hail;
Lo! o'er ancient forms departing,
Newer rites of grace prevail;
Faith for all defects supplying,
Where the feeble senses fail.
6. To the Everlasting Father,
And the Son who reigns on high,
With the Holy Ghost proceeding
Forth from Each eternally,
Be salvation, honor, blessing,
Might, and endless majesty. Amen.

Jesus, my Lord, my God, my All!

Father Faber

Nicola A. Montani

Slowly

p

1. Je - sus, my Lord, my God, my All!
2. Had I but Ma - ry's sin - less heart

How can I love Thee as I ought? And how re -
To love Thee with, my dear - est King! Oh, with what

p

vere this won - drous gift, So far sur - pass - ing
bursts of fer - vent praise Thy good - ness, Je - sus!

Refrain
1st time *pp* 2d time *f*

hope or thought?
would I sing! 1-4. Sweet Sac-ra-ment! we Thee a-

(Repeat Refrain *ad lib.*)

dore! Oh, make us love Thee more and more.

3. Thy Body, Soul, and Godhead, all!
O mystery of love divine!
I cannot compass all I have,
For all Thou hast and art are mine.

(Refrain) ||: Sweet Sacrament etc. :||

4. Sound, sound His praises higher still,
And come, ye angels, to our aid;
'Tis God! 'tis God! the very God,
Whose pow'r both man and angels made!

(Refrain) ||: Sweet Sacrament etc. :||

THE BLESSED SACRAMENT

Jesus, Food of Angels

Communion Hymn

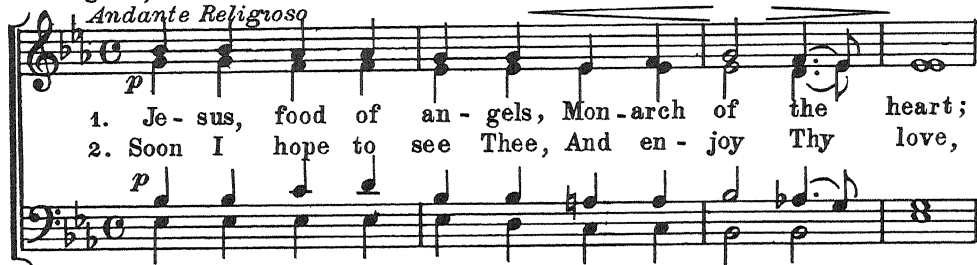
Partendo dal Mondo

St. Alphonsus

Ch. Gounod

Translated by Father
E. Vaughan, C. S. S. R.

Adapted and Arr. by N. A. M.

Andante Religioso


p

1. Je - sus, food of an - gels, Mon - arch of the heart;
2. Soon I hope to see Thee, And en - joy Thy love,

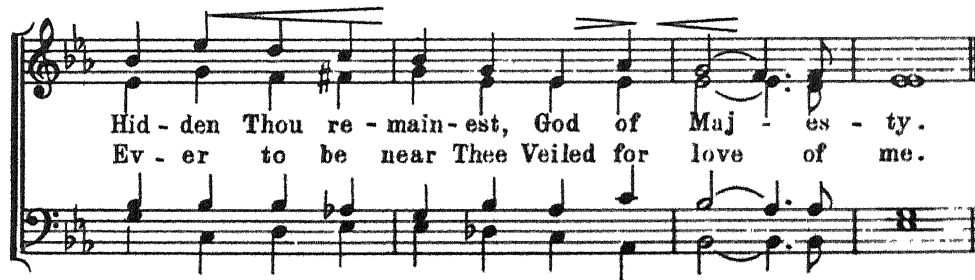
p



Oh, that I could nev - er From Thy Face de - part!
Face to face, sweet Je - sus, In Thy Heav'n a - bove.



Yes, Thou ev - er dwell - est Here for love of me,
But on earth an ex - ile My de - light shall be



Hid - den Thou re - main - est, God of Maj - es - ty.
Ev - er to be near Thee Veiled for love of me.

THE BLESSED SACRAMENT

O Jesus Christ, remember

Gesù Sacramentato

55

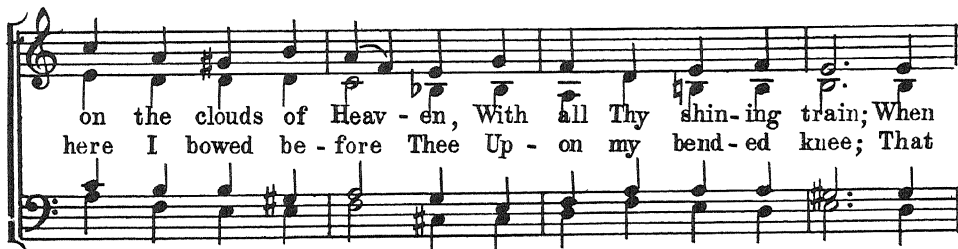
Father Caswall

Nicola A. Montani


With devotion



1. O Je - sus Christ, re - mem - ber, When Thou shalt come a - gain, Up -
2. Re - mem - ber then, O Sav - iour, I sup - pli - cate of Thee, That



on the clouds of Heav - en, With all Thy shin - ing train; When
here I bowed be - fore Thee Up - on my bend - ed knee; That



ev - 'ry eye shall see Thee In De - i - ty re - vealed, Who
here I owned Thy Pres - ence, And did not Thee de - ny; And



now up - on this al - tar In si - lence art con - cealed;
glo - ri - fied Thy great - ness, Though hid from hu - man eye.

3. Accept Divine Redeemer,
The homage of my praise;
Be Thou the light and honor
And glory of my days;
Be Thou my consolation
When death is drawing nigh;
Be Thou my only treasure
Through all eternity.

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THE BLESSED SACRAMENT

Wondrous love that cannot falter

(Hymn of the Association of Perpetual Adoration)

Tr. Rt. Rev. Msgr H. T. Henry

Ch. Gounod

Adapted and Arr. by N. A. M.

Andante con espressione

1. Wondrous love that cannot falter! Je - sus in the
2. An - gel hosts are hushed in won - der And a - dore with

Host doth dwell Day and night up - on the Al - tar
fold - ed wings: For the low - ly Spe - cies un - der,

Refrain
Near to those He loves so well. 1-6. Low in end - less
Hid - den lies the King of Kings.



3. Tho' the Heavenly choir rejoices
 Praise to sing-- His loving ear
 Seeks the tribute of our voices:
 'Tis for us He waiteth here!
 Refrain. Low etc.

4. All He hath in highest Heaven
 Veiléd in the Host we see:
 And to us the care is given
 Of His wondrous poverty.
 Refrain. Low etc.

5. Bread of Angels! who can measure
 All it means? this daily food?
 And the daily granted treasure
 Of His sacrificial Blood?
 Refrain. Low etc.

6. Bending low in adoration,
 Ever constant let us be,
 Making Jesus Reparation
 For the world's inconstancy.
 Refrain. Low etc.

THE BLESSED SACRAMENT

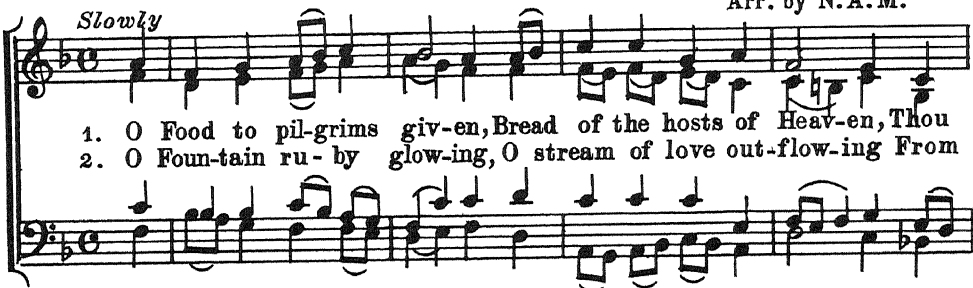
O Food to Pilgrims Given

O Esca Viatorum

17th Century
Translated by Rt. Rev. Msgr. H.T. Henry, Litt. D.

H. Isaak (1493)
Harmonized by J. S. Bach
Arr. by N. A. M.

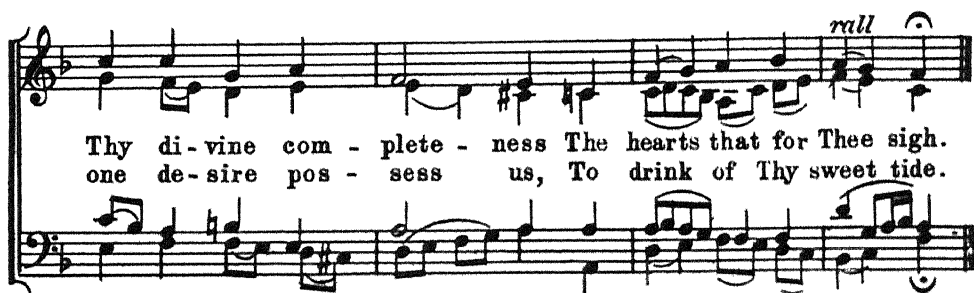
Slowly



1. O Food to pil-grims giv-en, Bread of the hosts of Heav-en, Thou
2. O Foun-tain ru-by glow-ing, O stream of love out-flow-ing From



Man-na of the sky! Feed with the bless-ed sweet-ness, Of
Je-sus' pierc-ed Side! This thought a-lone shall bless us This



Thy di-vine com-plete-ness The hearts that for Thee sigh.
one de-sire pos-sess us, To drink of Thy sweet tide.

3. We love Thee, Jesu tender
Who hid'st Thine awful splendor
Beneath these veils of grace:
O let the veils be riven,
And our clear eye in heaven
Behold Thee face to face!

THE SACRED HEART

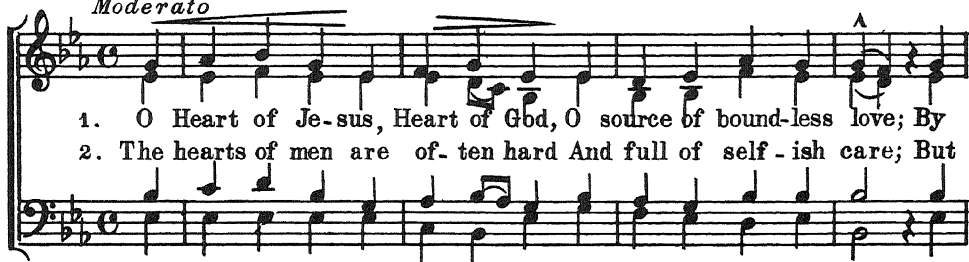
O Heart of Jesus, Heart of God

58

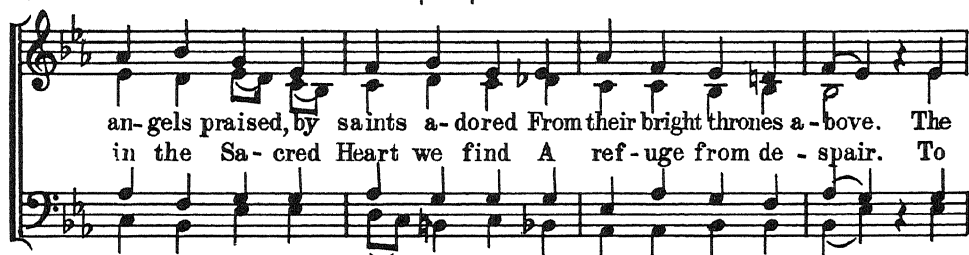
Lady G. Fullerton

Nicola A. Montani

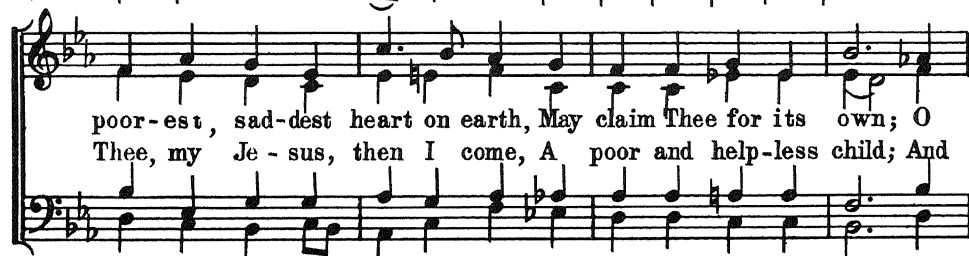
Moderato




1. O Heart of Je-sus, Heart of Gbd, O source of bound-less love; By
2. The hearts of men are of- ten hard And full of self- ish care; But



an- gels praised, by saints a- dored From their bright thrones a- bove. The
in the Sa- cred Heart we find A ref- uge from de- spair. To



poor- est, sad- dest heart on earth, May claim Thee for its own; O
Thee, my Je- sus, then I come, A poor and help- less child; And



burn- ing, throb- bing Heart of Christ, Too late, too lit- tle known.
on Thine own words "Come to Me," My on- ly hope I build.

3. The world is cold, and life is sad,
I crave this blessed rest
Of those who lay their weary heads
Upon Thy sacred Breast.
For love is stronger far than death,
And who can love like Thee,
My Saviour, Whose appealing Heart
Broke on the Cross for me?

Sacred Heart of Jesus, fount of love

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

Slowly

1. Sa - cred Heart of Je - sus, fount of love and mer - cy, To -
2. Sa - cred Heart of Je - sus! make us know and love Thee, Un -

day we come Thy bless - ing to im - plore; Oh, touch our
fold to us the treas - ures of Thy grace, That so our

hearts, so cold and so un - grate - ful, And make them, Lord, Thine
hearts, from things of earth up - lift - ed, May long a - lone to

Refrain

own for - ev - er more.
gaze up - on Thy Face. 1-4. Sa - cred Heart of Je - sus! we im -

plore, Oh, make us love Thee more and more.

3. Sacred Heart of Jesus! make us pure and gentle,
And teach us how to do Thy blessed will;
To follow close the print of Thy dear footsteps,
And when we fall— Sacred Heart, oh, love us still.

Refrain. Sacred Heart, etc.

4. Sacred Heart of Jesus! bless all hearts that love Thee,
And may Thine own Heart ever blessed be;
Bless us, dear Lord, and bless the friends we cherish,
And keep us true to Mary and to Thee.

Refrain. Sacred Heart, etc.

THE SACRED HEART

Jesus, Creator of the world

(Auctor beate sæculi)

Unison or two-part chorus

Translated by Father Caswall

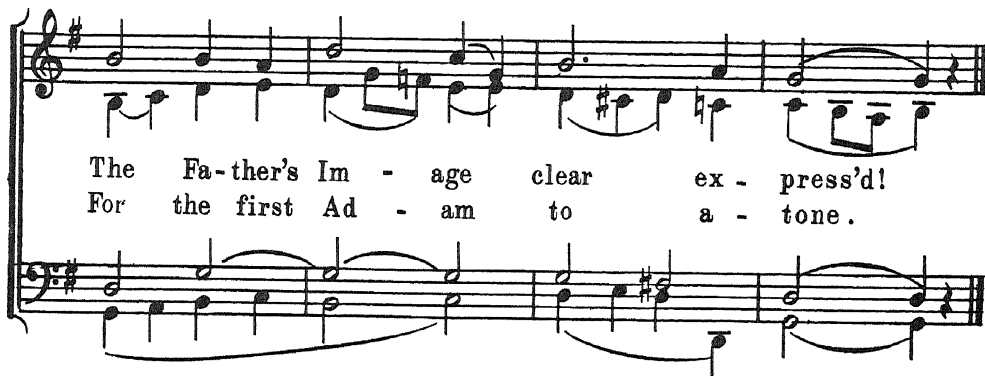
J. d' Hooghe

Andantino

1. Je - sus, Cre - a - tor of the world! (*Organ*)
 2. Thee, Sav - iour, love a - lone con - strain'd

Of all man - kind Re - deem - er blest!
 To make our mor - tal flesh Thine own;

True God of God! in Whom we see (*Organ*)
 And as a sec - ond Ad - am come,



3. That self-same love that made the sky,
Which made the sea, and stars, and earth,
Took pity on our misery,
And broke the bondage of our birth.
4. O Jesu! in Thy Heart divine
May that same love forever glow,—
For ever mercy to mankind
From that exhaustless fountain flow.
5. For this Thy Sacred Heart was pierced,
And both with Blood and Water ran;
To cleanse us from the stains of guilt,
And be the hope of strength of man.
6. To God the Father, and the Son,
All praise, and power, and glory be;
With thee, O holy Paraclete,
Henceforth through all eternity.

To Jesus' Heart all burning

Aloys Schlör

Tr. by J.A. Christie, S. J.

Nicola A. Montani

Slowly

1. To Je - sus' Heart, all burn - ing With fer - vent love for
2. Too true I have for - sak - en Thy love by wil - ful

men, My heart with fond - est yearn - ing Shall
sin; Yet now let me be tak - en Back

Refrain

raise its joy - ful strain.
by Thy grace a - gain. 1-5. While a - ges course a -

long, — Blest be with loud - est song — The

Sa - cred Heart of Je - sus By ev - 'ry heart and tongue!

3. As Thou art meek and lowly,
And ever pure of heart,
So may my heart be wholly
Of Thine the counterpart.

While ages, etc.

4. O that to me were given
The pinions of a dove,
I'd speed aloft to Heaven,
My Jesus' love to prove.

While ages, etc.

5. When life away is flying,
And earth's false glare is done;
Still, Sacred Heart, in dying
I'll say I'm all thine own.
While ages, etc.

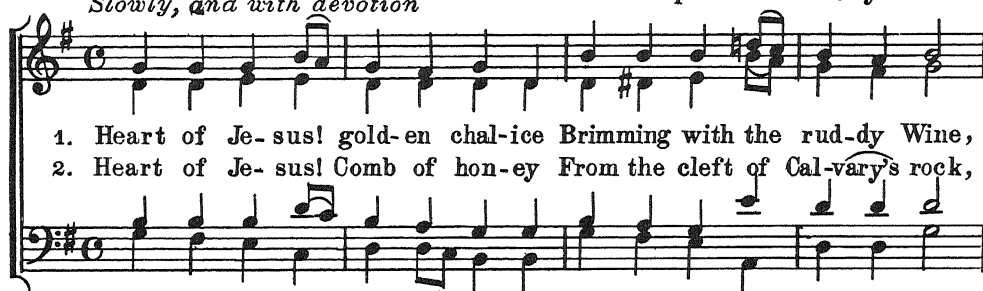
Heart of Jesus! golden chalice

Processional

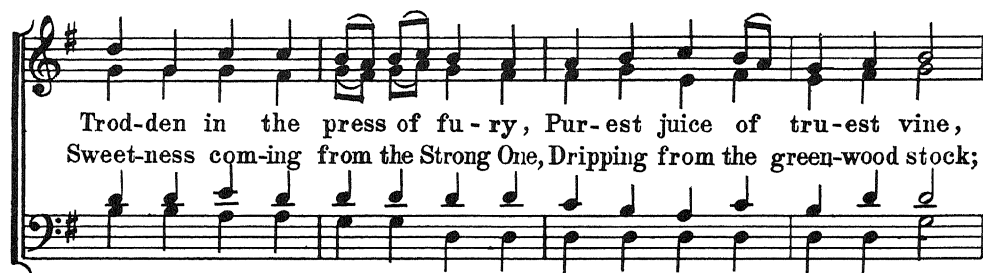
Bishop Casartelli

Ch. Gounod

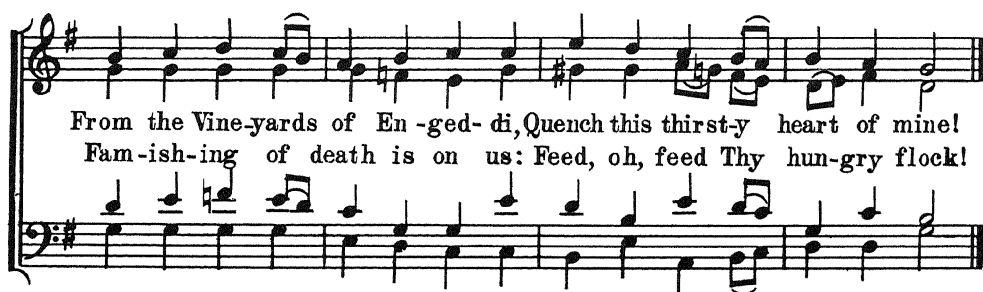
Adapted and Arr. by N. A. M.

Slowly, and with devotion


1. Heart of Je-sus! gold-en chal-ice Brimming with the rud-dy Wine,
2. Heart of Je-sus! Comb of hon-ey From the cleft of Cal-vary's rock,



Trod-den in the press of fu-ry, Pur-est juice of tru-est vine,
Sweet-ness com-ing from the Strong One, Dripping from the green-wood stock;



From the Vine-yards of En-ged-di, Quench this thirst-y heart of mine!
Fam-ish-ing of death is on us: Feed, oh, feed Thy hun-gry flock!

3. Heart of Jesus! Rose of Sharon
Glistening with the dew of tears,

All among the thorny prickles

Lol! Thy blood-stained Head appears!

Spread Thy fragrance all around us,

Sweetly lulling all our fears!

4. Heart of Jesus! broken Vial

Full of precious spikenard!

Alabaster vase of ointment!

See, our souls are sore and hard:

Let Thy healing virtue touch them,

And from sin's corruption guard!

THE SACRED HEART

To Christ, the Prince of Peace

63

Tr. Rev. E. Caswall

Processional
Summi Parentis filio

Nicola A. Montani

With Spirit

mf

1. To Christ, the Prince of Peace, And Son of God most high, The
2. O Je - sus! Vic - tim blest! What else but love di - vine Could

mf

Fa - ther of the world to come, Sing we with ho - ly joy. Deep
Thee con - strain to o - pen thus That Sa - cred Heart of Thine? O

in His Heart for us The wound of love He bore; That
Fount of end - less life! O Spring of wa - ter clear! O

love, where - with He still in - flames The hearts that Him a - dore.
Flame ce - les - tial, cleans - ing all Who un - to Thee draw near.

3. Hide me in Thy dear Heart,
For thither do I fly;
There seek Thy grace through life, in death
Thine immortality.
Praise to the Father be,
And sole-begotten Son,
Praise, Holy Paraclete, to Thee,
While endless ages run.

THE SACRED HEART


O Heart of Jesus, purest Heart

(Cor Jesu, Cor purissimum)


Translated by Father M. Russell, S. J.

Traditional Melody
Adapted and Arr. by N. A. M.

Con anima



1. O Heart of Je - sus, pur - est Heart, A
2. Take from me, Lord, this tep - id will, Which



Shrine of ho - li - ness Thou art; Cleanse Thou, my heart, so
doth Thy Heart with loath-ing fill; And then in-fuse a



sor - did cold, And stained by sins so man - i - fold.
spir - it new, A fer - vent spir - it, deep and true.

3. Most humble Heart of all that beat,
Heart full of goodness, meek and sweet,
Give me a heart more like to Thine,
And light the flame of love in mine.
4. But, ah, were e'en my heart on fire
With all the seraphim's desire,
Till love a conflagration proved,
Not yet wouldst Thou enough be loved.

THE SACRED HEART

O dearest Love divine

65

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante devoto



1. O dear-est Love di-vine, My heart to Thee I give, Ex-
2. Who can re-quite the love Shown in the won-drous plan, Where-
chang-ing it for Thine, That Thou in me may'st live. Most
by the God a-bove For me be-came a Man? Thou
lov-ing and most meek, Hearts on-ly dost Thou seek: O
say'st "Give Me Thy heart!" With it I free-ly part Hop-
may my heart but prove A love like Thine, sweet Love!
ing that it may prove A love like Thine, sweet Love!

3. Thy Heart is opened wide
That, freely entering in,
I may Thy guest abide,
And newer life begin.
This doest Thou, to gain
My love, and e'er retain:
O may my answer prove
A love like Thine, sweet Love!

4. Here in Thy Heart I find
A haven of sweet rest,
An ever-quiet mind,
A mansion of the Blest
Rock that was cleft for me,
Behold, I fly to Thee,
Like a world-weary dove,
Home to its mated Love!

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87

THE SACRED HEART

Sacred Heart! in accents burning

Sacred Song

Eleanor C. Donnelly *

Ch. Gounod

Adapted and arr. by N. A. Montani

Moderato

1. Sa - cred Heart in ac - cents burn - ing Pour we forth our love of
2. Heart of boun - ty Thou art bring - ing All Thy thirst - ing chil - dren

Thee; Here our hopes and here our year - ings Meet and
here, Where the liv - ing wa - ters spring - ing Tell of

min - gle ten - der - ly. Heart of mer - cy ev - er
hope and com - fort near. O Thou Source of ev - 'ry

ea - ger, All our woes and wounds to heal! Heart, most
bless - ing! Sweet - est, strong - est, ho - liest, best! Be our

* By permission

pa-tient, Heart most pure! To our souls, Thy depths re-
treas-ure here on earth, And in Heav'n be Thou our

Refrain

veal.
rest. Sa-cred Heart of our Re-deem-er! Pierced with

love on Cal-va-ry! Heart of Je-sus ev-er lov-ing, Make us

burn with love of Thee! Praise to Thee! O Sa-cred Heart!

THE SACRED HEART

All ye who seek a comfort sure

(Old Office of the Sacred Heart)

Translated by Father Caswall

Nicola A. Montani

Maestoso

1. All ye who seek a com-fort sure In trouble and dis-tress, What-
 2. Ye hear how kind-ly He in-vites; Ye hear His words so blest: "All
 ev-er sor-row vex the mind, Or guilt the soul op-press: Je-
 ye that la-lor, come to Me, And I will give you rest? What
 sus, Who gave Him-self for you Up-on the Cross to die, O-
 meek-er than the Sav-iour's Heart? As on the Cross He lay; It
 pens to you His Sa-cred Heart; Oh, to that Heart draw nigh!
 did His mur-der-ers for-give, And for their par-don pray.

3. O Heart! Thou joy of Saints on high,
 Thou Hope of sinners here!
 Attracted by those loving words,
 To Thee I lift my prayer.
 Wash Thou my wounds in that dear Blood
 Which forth from Thee doth flow,
 New grace, new hope inspire; a new
 And better heart bestow.

THE SACRED HEART


A Message from the Sacred Heart

68

Father M. Russell

Nicola A. Montani

Allegro Moderato

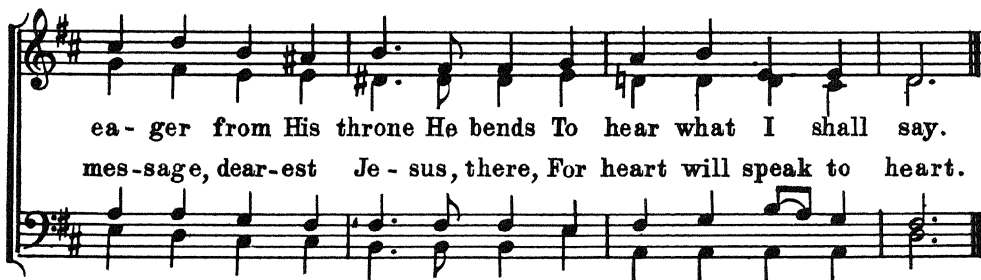


1. A mes-sage from the Sa-cred Heart; What may its mes-sage be? "My
2. A mes-sage to the Sa-cred Heart; Oh, hear it back with speed: "Come,



child, My child, give Me thy heart. My Heart has bled for thee." This
Je - sus, reign with- in my heart. Thy Heart is all I need." Thus,

is the mes-sage Je- sus sends To my poor heart to - day, And
Lord, I'll pray un- til I share That home whose joy Thou art; No



ea- ger from His throne He bends To hear what I shall say.
mes-sage, dear- est Je - sus, there, For heart will speak to heart.

There is an everlasting home

M. Bridges

M. Mattoni

Adapted and Arr. by N.A.M.

Slowly
p

1. There is an ev - er - last - ing home Where con - trite souls may
 2. It was a cleft of match - less love O - pen'd when He had

hide, Where death and dan - ger dare not come - The Sav - iour's Side.
 died: When mer - cy hailed in worlds a - bove That wound - ed Side.

3. Hail, Rock of Ages, pierced for me,
 The grave of all my pride;
 Hope, peace and heaven are all in Thee,
 Thy sheltering Side.
4. There issued forth a double flood,
 The sin - atoning tide,
 In streams of water and of blood
 From that dear Side.
5. There is the only fount of bliss,
 In joy and sorrow tried;
 No refuge for the heart like this -
 A Saviour's Side.
6. Thither the Church, through all her days
 Points as a faithful guide;
 And celebrates with ceaseless praise
 That spear - pierced Side.
7. There is the golden gate of heaven,
 An entrance for the Bride,
 Where the sweet crown of life is given
 Through Jesus' Side.

THE SACRED WOUNDS

70

Hail, Rock of Ages

(From the Hymn "There is an everlasting home" No 69)

M. Bridges

Nicola A. Montani

Moderato (alla breve)

1. Hail, Rock of A - ges, pierced for me, The grave of
2. There is - sued forth a dou - ble flood, The sin a -

all my pride: — Hope, peace and heav'n are
ton - ing tide, — In streams of wa - ter

all in Thee, Thy shel - tering Side. —
and of blood From That dear Side. —

3. There is the only fount of bliss, 4. There is the golden gate of heav'n,
In joy and sorrow tried; An entrance for the Bride,
No refuge for the heart like this— Where the sweet crown of life is giv'n,
A Saviour's Side. Through Jesus' Side.

THE PRECIOUS BLOOD

Hail, Jesus, hail!

(Viva! Viva! Gesù)

From the Italian by Father Faber

Nicola A. Montani

Con Spirito

1. Hail, Je - sus, hail! Who for my sake Sweet
 2. To end - less a - ges let us praise The

The first system of the musical score is written for a two-part setting (Soprano and Bass). It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Con Spirito'. The first line of music is marked with a forte 'f' dynamic. The lyrics are provided for two different vocal parts: a soprano part (1.) and a bass part (2.).

Blood from Ma - ry's veins didst take, And shed it all for
 Pre - cious Blood, whose price could raise The world from wrath and

The second system of the musical score continues the two-part setting. It features the same musical notation and key signature as the first system. The lyrics continue from the previous system, with the soprano part (1.) and bass part (2.) following the same melodic lines.

me; Oh, bless - ed be my Sav - iour's Blood, My
 sin; Whose streams our in - ward thirst ap - pease, And

The third system of the musical score concludes the two-part setting. It maintains the same musical notation and key signature. The lyrics continue from the previous system, with the soprano part (1.) and bass part (2.) following the same melodic lines.

life, my light, my on - ly good, To all e - ter - ni -
 heal the sin - ner's worst dis - ease, If he but bathe there-

ty, To all e - ter - ni - ty.
 in, If he but bathe there - in.

3. Oh, to be sprinkled from the wells
 Of Christ's own Sacred Blood, excels
 Earth's best and highest bliss;
 The ministers of wrath divine
 Hurt not the happy hearts that shine
 ||: With those red drops of His! :||
4. Ah! there is joy amid the Saints,
 And hell's despairing courage faints
 When this sweet song we raise:
 Oh, louder then, and louder still,
 Earth with one mighty chorus fill,
 ||: The Precious Blood to praise! :||

THE PRECIOUS BLOOD

Glory be to Jesus

(Viva! Viva! Gesù)

See also Hymn No. 18

Tr. Rev. E. Caswall

Nicola A. Montani

Allegro molto

1. Glo - ry be to Je - sus, Who in bit - ter pains
2. Blest thro' end - less a - ges Be the pre - cious stream,

Poured for me the life - blood From His Sa - cred Veins.
Which from end - less tor - ment Doth the world re - deem!

Grace and life e - ter - nal In that Blood I find;
There the faint - ing spir - it Drinks of life her fill;

Blest be His com - pas - sion, In - fi - nite - ly kind!
There, as in a foun - tain, Laves her - self at will.

3. Abel's Blood for vengeance
Pleaded to the skies;
But the Blood of Jesus
For our pardon cries.
Oft as it is sprinkled
On our guilty hearts,
Satan in confusion
Terror-struck departs.

4. Oft as earth exulting
Wafts its praise on high,
Hell with terror trembles,
Heaven is filled with joy.
Lift ye, then, your voices,
Swell the mighty flood;
Louder still, and louder
Praise the Precious Blood.

THE BLESSED VIRGIN

Hail, thou Star of ocean!

Ave Maris Stella

73

Translated by Father Caswall

M. Taddei
Adapted and Arr. by N. A. M.

Andante religioso

1. Hail, thou Star of o - cean! Por - tal of the sky, —
 2. Oh! by Ga-briel's A - ve, Ut - tered long a - go, —

p

Ev - er Vir - gin Moth - er Of the Lord most High! —
 E - va's name re - vers - ing, 'Stab - lish peace be - low. —

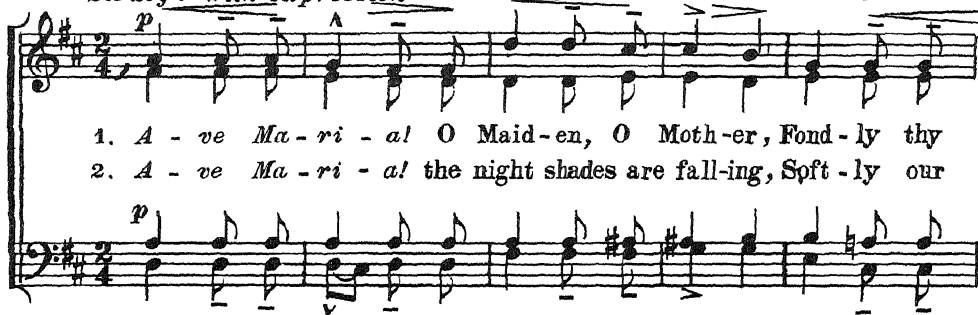
- | | |
|---|--|
| <p>3. Break the captive's fetters;
 Light on blindness pour;
 All our ills expelling,
 Every bliss implore.</p> | <p>4. Show thyself a Mother;
 Offer Him our sighs,
 Who for us Incarnate
 Did not thee despise.</p> |
| <p>5. Virgin of all Virgins!
 To thy shelter take us;
 Gentlest of the gentle!
 Chaste and gentle make us.</p> | <p>6. Still as on we journey,
 Help our weak endeavor;
 Till with thee and Jesus
 We rejoice for ever.</p> |
7. Through the highest Heaven,
 To the Almighty Three,
 Father, Son, and Spirit,
 One same glory be.

THE BLESSED VIRGIN
Ave Maria! O Maiden, O Mother
Star of the Sea

Sister M.

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Slowly: with expression



1. A - ve Ma - ri - a! O Maid-en, O Moth-er, Fond-ly thy
2. A - ve Ma - ri - a! the night shades are fall-ing, Soft-ly our



chil- dren are call- ing on thee, Thine are the grac- es un-
voic- es a - rise un- to thee, Earth's lone-ly ex - i-les for



claimed by an- oth- er, Sin- less and beau- ti- ful- Star of the Sea!
suc- cor are call- ing, Sin- less and beau- ti- ful- Star of the Sea!

Refrain

pp

1-4. Ma-ter A-ma-bi-lis, o-ra pro no-bis! pray for thy

pp

cresc. molto

chil-dren who call up-on thee; A-ve San-ctis-si-ma!

cresc. molto

allarg.

A-ve pu-ris-si-ma! Sin-less and beau-ti-ful-Star of the Sea!

3. *Ave Maria!* thy children are kneeling,
 Words of endearment are murmured to thee;
 Softly thy spirit upon us is stealing,
 Sinless and beautiful-Star of the Sea!

Refrain:

4. *Ave Maria!* thou portal of Heaven,
 Harbor of refuge, to thee do we flee:
 Lost in the darkness, by stormy winds driven,
 Shine on our pathway, fair Star of the Sea!

Refrain:

THE BLESSED VIRGIN

Daily, daily sing to Mary (A)

Omni die dic Mariæ

St. Casimir
Translated by Father Bittleston

Traditional Melody
Arr. by N. A. M.

With spirit

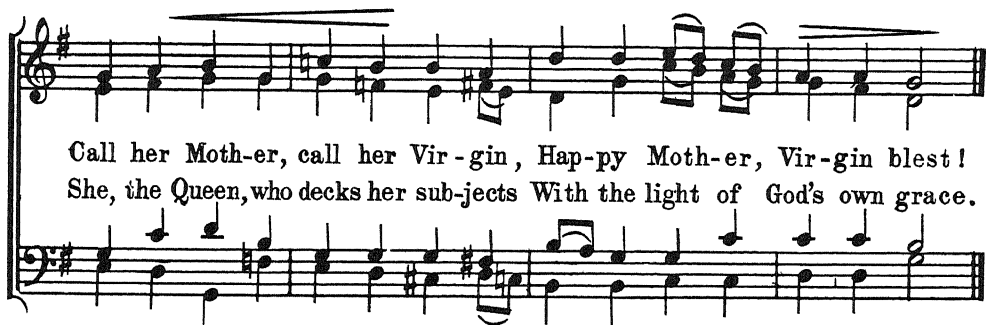
1. Dai - ly, dai - ly sing to Ma - ry, Sing, my soul, her
2. She is might - y to de - liv - er; Call her, trust her

prais - es due; All her feasts, her ac - tions wor - ship
lov - ing - ly: When the tem - pest rag - es round thee,

With the hearts de - vo - tion true. Lost in won - d'ring
She will calm the troub - led sea. Gifts of Heav - en



con - tem - pla - tion, Be her maj - es - ty con - fest!
she has giv - en No - ble la - dy! to our race:



Call her Moth - er, call her Vir - gin, Hap - py Moth - er, Vir - gin blest!
She, the Queen, who decks her sub - jects With the light of God's own grace.

3. Sing my tongue, the Virgin's trophies,
Who for us our Maker bore;
For the curse of old inflicted,
Peace and blessing to restore.
Sing in songs of praise unending,
Sing the world's majestic Queen.
Weary not nor faint in telling
All the gifts she gives to men.
4. All my senses, heart, affections,
Strive to sound her glory forth:
Spread abroad the sweet memorials
Of the Virgin's priceless worth:
Where the voice of music thrilling,
Where the tongue of eloquence,
That can utter hymns beseeching
All her matchless excellence?

THE BLESSED VIRGIN

Daily, daily sing to Mary (B)

St. Casimir

Father Bittleston

St. Casimir

Processional

Nicola A. Montani

Allegro mod^{to}

mf

1. Dai - ly, dai - ly, sing to Ma - ry, Sing, my soul, her
 2. She is might - y to de - liv - er, Call her, trust her

mf

prais - es due; All her feasts, her ac - tions wor - ship,
 lov - ing - ly: When the tem - pest rag - es round thee,

With the heart's de - vo - tion true. Lost in won - d'ring
 She will calm the troub - led sea. Gifts of Heav - en

con - tem - pla - tion, Be her maj - es - ty con - fest:
she has giv - en, No - ble La - dy! to our race;

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest,
She, the Queen, who decks her sub-jects With the light of God's own grace,

Call her Moth-er, call her Vir-gin, Hap-py Moth-er, Vir-gin blest.
She, the Queen, who decks her sub-jects With the light of God's own grace.

(Additional Stanzas as given in previous Hymn, with repetition of last two lines.)

THE BLESSED VIRGIN

Mother of Mercy

Father Faber

Mater Misericordiæ

S. M. Yenn

Andante religioso

1. Moth - er of mer - cy, day by day, My love of
2. Though pov - er - ty and work and woe The mas - ters

thee grows more and more; Thy gifts are strewn up - on my
of my life may be, When times are worst who does not

way Like sands up - on the great sea-shore. Thy gifts are
know — Dark-ness is light with love of thee? When times are

strewn up - on my way Like sands up - on the great sea-shore.
worst who does not know — Dark-ness is light with love of thee?

3. But scornful men have coldly said Thy love was leading me from God;
And yet in this I did but tread The very path my Saviour trod. :||
4. They know but little of Thy worth Who speak these heartless words to me;
For what did Jesus love on earth One half so tenderly as thee? :||

THE BLESSED VIRGIN

Hail, all hail, great Queen of Heaven! 78

Our Lady of Lourdes

Words by S.N.D.

Processional

(The melody of Hymn No. 76 "Daily, Daily" may also be used with this text, with repetition of the last two lines of the refrain.

Traditional Melody (1750)

Adapted and Arr. by N.A.M.

"Pone luctum"

With spirit

1. Hail! all hail, great Queen of Heav-en! Hail! sweet No-tre Dame de Lourdes,
2. Blest be thou a - bove all oth - ers, Ma - ry, mis-tress of the spheres,

'Neath whose care our wea - ry ex - ile Is from count-less ills se-cured!
Star of hope, se-re-ne-ly beam-ing Thro' this dark-some vale of tears.

Refrain

1-4. Then let men and An-gels praise thee For each bless-ing thou'st pro-cured,

While in glad-some strains we're sing-ing, Hail! sweet No-tre Dame de Lourdes!

3. Happy angels joy to own thee,
O'er their choirs exalted high,
Throned in blissful light and beauty,
Empress of the starry sky.

4. As the fount is still unsealing
Its pure treasure softly fair,
May each drop be fraught with healing,
Dearest Mother, at thy prayer.

Refrain: Then let men and angels praise thee, etc. Refrain: Then let men and angels praise thee, etc.

NOTE: For Congregational singing it is suggested that the hymn be transposed a full tone lower

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THE BLESSED VIRGIN
O purest of creatures!
The Immaculate Conception

Father Faber

Nicola A. Montani

Slowly

1. O pur-est of crea-tures! Sweet Moth-er, sweet Maid! The
2. Deep night hath come down on this rough-spok-en world, And the

one spot-less womb where-in Je-sus was laid! Dark night hath come
ban-ners of dark-ness are bold-ly un-furld: And the tem-pest-tost

down on us Moth-er! and we Look out for thy shin-ing, sweet
Church all her eyes are on Thee, They look to thy shin-ing, sweet

Star of the Sea! Look out for thy shin-ing, sweet Star of the Sea!
Star of the Sea! They look to thy shin-ing, sweet Star of the Sea!

3. The Church doth what God had first taught her to do;
He looked o'er the world to find hearts that were true;
Through the ages He looked, and He found none but thee,
¶: And He loved thy clear shining, sweet Star of the Sea! :||
4. He gazed on thy soul; it was spotless and fair;
For the empire of sin- it had never been there;
None had ever owned thee, dear Mother, but He,
¶: And He blessed thy clear shining, sweet Star of the Sea! :||

THE BLESSED VIRGIN

Whither thus, in holy rapture?

80

Quo sanctus ardor te rapit

Translated by the Rev. E. Caswall

The Visitation

From a Slovak Hymnal

Adapted and Arr. by N.A.M.

Joyously

1. Whith-er thus in ho-ly rap-ture, Roy-al maid-en, art thou bent?
 2. Lo! thine a-ged cous-in claims thee, Claims thy sym-pa-thy and care;

Why so fleet-ly art thou speed-ing Up the moun-tains rough as-cent?
 God her shame from her hath tak-en, He hath heard her fer-vent pray'r.

Filled with th'E-ter-nal God-head! Glow-ing with the Spir-it's flame!
 Blessed Moth-er! joy-ful meet-ing! Thou in her, the hand of God,

Love it is that bears thee on-ward, And sup-ports thy ten-der frame.
 She in thee, with lips in-spir-ed, Owns the Moth-er of her Lord.

3. As the sun, his face concealing,
 In a cloud withdraws from sight,
 So in Mary then lay hidden
 He who is the world's true light.
 Honor, glory, virtue, merit,
 Be to Thee, O Virgin's Son!
 With the Father, and the Spirit,
 While eternal ages run.

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THE BLESSED VIRGIN

Hail Virgin, dearest Mary

Queen of May

S. M. Yenn

(Unison Chorus)

Moderato

1. Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of May! O
 2. Be-hold earth's blossoms spring-ing In beau-teous form and hue. All
 spot-less, bless-ed La-dy, Our love-ly Queen of May. Thy
 na-ture glad-ly bring-ing Her sweet-est charms to you. We'll
 chil-dren, hum-bly bend-ing, Sur-round thy shrine so dear; — With
 gath-er fresh, bright flow-ers, To bind our fair Queen's brow; — From
 heart and voice as-cend-ing, Sweet Ma-ry, hear our pray'r.
 gay and ver-dant bow-ers, We haste to crown thee now.

3. Hail Virgin, dearest Mary!
 Our lovely Queen of May,
 O spotless, blessed Lady,
 Our lovely Queen of May.
 And now, our blessed Mother,
 Smile on our festal day;
 Accept our wreath of flowers,
 And be our Queen of May.

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 108

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THE BLESSED VIRGIN

This is the image of the Queen

82

Month of Mary
Crowning Hymn

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Tr. Rev. E. Caswall

Joyously; marcato

mf

1. This is the im - age of the Queen Who reigns in bliss a - bove; Of
2. This hōm-age of-fered at the feet Of Ma-ry's im-age here To

mf

her who is the hope of men, Whom men and an-gels love! Most ho-ly Ma-ry!
Ma-ry's self at once as-cends A - bove the star-ry sphere. Most ho-ly Ma-ry!

at thy feet I bend a sup-pliant knee; In this thy own sweet
at thy feet I bend a sup-pliant knee; In all my joy, in

month of May, Dear Mother of my God, I pray, Do thou re-mem-ber me!
all my pain, O Vir-gin born with-out a stain, Do thou re-mem-ber me!

3. How fair soever be the form
Which here your eyes behold,
Its beauty is by Mary's self
Excell'd a thousandfold.

Most holy Mary! at thy feet
I bend a suppliant knee;
In my temptations each and all,
From Eve derived in Adam's fall,
Do thou remember me!

4. Sweet are the flow'rets we have culled
This image to adorn;
But sweeter far is Mary's self,
That rose without a thorn!

Most holy Mary! at thy feet
I bend a suppliant knee;
When on the bed of death I lie,
By Him who did for sinners die,
Do thou remember me!

THE BLESSED VIRGIN

Hail ! Holy Queen, enthroned above

Salve Regina
Mater Misericordiæ

Traditional Melody
Salve Regina Coelitum
Adapted and Arr. by N. A. M.

Andante moderato

1. Hail, ho - ly Queen, en - thron'd a - bove, O Ma -
2. Our life, our sweet - ness here be - low, O Ma -

ri - a! Hail! Moth - er of Mer - cy and of love!
ri - a! Our hope in sor - row and in woe,

Refrain

O Ma - ri - a! Tri - umph, all ye
O Ma - ri - a!

Cher - u - bim, Sing with us, ye Ser - a - phim,

cresc Heav'n and earth re - sound the hymn: *p* Sal - ve,

cresc *p* sal - ve, *allarg.* sal - ve Re - gi - na!

mf *f* *mf* *f*

3. To thee we cry, poor sons of Eve, 4. This earth is but a vale of tears,
O Maria! O Maria!

To thee we sigh, we mourn, we grieve, A place of banishment, of fears,
O Maria! O Maria!

Refrain

Refrain

5. Turn then, most gracious Advocate, 6. When this our exile is complete,
O Maria! O Maria!
Tow'rd us thine eyes compassionate, Show us thy Son, our Jesus sweet,
O Maria! O Maria!

Refrain

Refrain

7. O clement, gracious, Mother sweet,
O Maria!

O Virgin Mary, we entreat,
O Maria!

Refrain

THE BLESSED VIRGIN

Hail, Queen of heaven

Ave, Regina coelorum

Traditional Melody

Rev. Dr. Lingard

Arr. and Adapted by N.A.M.

Moderato

1. Hail, Queen of heaven, the o - cean star, Guide of the
 2. O gen - tle, chaste, and spot - less Maid, We sin - ners

wan - derer here be - low, Thrown on life's surge, we claim thy
 make our prayers thro' thee; Re - mind thy Son that He has

care, Save us from per - il and from woe. Moth - er of
 paid The price of our in - iq - ui - ty. Vir - gin, mest

Christ, Star of the sea, Pray for the wan - derer, pray for me.
 pure, Star of the sea, Pray for the sin - ner, pray for me.

3. Sojourners in this vale of tears,
 To thee, blest Advocate, we cry,
 Pity our sorrows, calm our fears,
 And soothe with hope our misery.
 Refuge in grief, Star of the sea,
 Pray for the mourner, pray for me.
4. And while to Him Who reigns above,
 In Godhead One, in Persons Three,
 The Source of life, of grace, of love,
 Homage we pay on bended knee -
 Do thou, bright Queen, Star of the sea,
 Pray for thy children, pray for me.

THE BLESSED VIRGIN

Remember, holy Mary

85

Memorare
St. Bernard

Tr. Rev. M. Russell, S. J.

From a Slovak Hymnal
Arr. and Adapted by N. A. M.

Moderato

1. Re-mem-ber, ho-ly Ma-ry, 'Twas nev-er heard or known— That
2. And so to thee, my Moth-er, With fil-ial faith I call,— For

an-y one who sought thee And made to thee his moan,— That
Je-sus dy-ing gave thee As Moth-er to us all.— To

an-y one who hast-ened For shel-ter to thy care,— Was
thee, O Queen of vir-gins, O Moth-er meek, to thee— I

ev-er yet a-ban-doned And left to his de-spair.
run with trust-ful fond-ness, Like child to moth-er's knee.

3. See at thy feet a sinner,
Groaning and weeping sore—
Ah! throw thy mantle o'er me,
And let me stray no more.
Thy Son has died to save me,
And from His throne on high
His Heart this moment yearneth
For even such as I.

4. All, all His love remember,
And, oh! remember too
How prompt I am to purpose,
How slow and frail to do.
Yet scorn not my petitions,
But patiently give ear,
And help me, O my Mother,
Most loving and most dear.

THE BLESSED VIRGIN

Hail, full of grace and purity

The Rosary

The Joyful Mysteries

Father Conway, O.P.

Isabella Montani

Moderato

1. *The Anunciation: Humility* *p* Hail full of grace and pu - ri - ty! Meek Handmaid of the

2. *The Visitation: Charity to our neighbors* *p* By that pure love which prompted thee To seek thy cousin

Lord, Hail, mod - el of hu - mil - i - ty! Chaste Mother of the Word.
blest, Pray that the fires of char - i - ty May burn with - in our breast.

3. *The Birth of Our Lord:- Poverty.*
This blessing beg, O Virgin Queen,
From Jesus through His birth,
By holy poverty to wean
Our hearts from things of earth.
4. *Presentation in the Temple:- Obedience.*
Most Holy Virgin, Maiden mild,
Obtain for us, we pray,
To imitate thy Holy Child,
By striving to obey.
5. *The finding of Our Lord:- Love of Him and of His service.*
By thy dear Son, restored to thee,
This grace for us implore,
To serve our Lord most faithfully,
And love Him more and more.
6. *Concluding Verse.*
Queen of the Holy Rosary,
With tender love look down,
And bless the hearts that offer thee
This chaplet for thy crown.

THE BLESSED VIRGIN

Hear thy children, gentlest Mother

Children's Hymn to Our Lady

87

Father Stanfield

M. Haydn

Adapted and Arr. by N.A.M.

Moderato

1. Hear thy chil-dren, gen-tlest Moth-er, Pray'r-ful hearts to thee a - rise;
2. Hear, sweet Moth-er, hear the wear-y, Borne up - on life's troubled sea;

Hear us while our ev'-ning A-ve Soars be-yond the star-ry skies.
Gen-tle guid-ing Star of O-cean, Lead thy chil-dren home to thee.

—Dark-ling shad-ows fall a - round us, Stars their si-lent watches keep;
—Still watch o'er us, dear-est Moth-er, From thy beauteous throne a-bove;

Hush the heart op-press'd with sor-row, Dry the tears of those who weep.
Guard us from all harm and dan-ger, 'Neath thy shel-t'ring wings of love.

THE BLESSED VIRGIN

O most holy one

O Sanctissima

Tr. by Rev. J. M. Raker

Sicilian Melody

Slowly, with devotion

Adapted and Arr. by N. A.M.

1. O most ho - ly one, O most low - ly one, Dear - est
 2. Help in sad - ness drear, Port of glad - ness near, Vir - gin

pp

cresc. molto

Vir - gin Ma - ri - a! Moth - er of fair Love,
 Moth - er, Ma - ri - a! In pit - y heed - ing,

f *pp*

calando

Home of the Spir - it Dove, O - ra, o - ra pro no - bis.
 Hear thou our plead - ing, O - ra, o - ra pro no - bis.

p *f* *ff* *f* *p*

3. Call we fearfully,
 Sadly, tearfully,
 Save us now O Maria!
 Let us not languish,
 Heal thou our anguish,
 Ora, ora pro nobis.

4. Mother, Maiden fair,
 Look with loving care,
 Hear our prayer, O Maria!
 Our sorrow feeling,
 Send us thy healing,
 Ora, ora pro nobis.

THE BLESSED VIRGIN

89

Mother of Christ

Words by S.N.D.

Nicola A. Montani

Not too slow (alla breve)

1. Moth-er of Christ, Moth-er of Christ, What shall I ask of thee? I
 2. Moth-er of Christ, Moth-er of Christ, What shall I do for thee? I will
 3. Moth-er of Christ, Moth-er of Christ, I toss on a storm-y sea,— O

do not sigh for the wealth of the earth, For the joys that fade and flee,— But,
 love thy Son with the whole of my strength, My on-ly King shall He be.— Yes,
 lift thy Child as a bea-con light To the port where I fain would be,— Then,

Moth-er of Christ, Moth-er of Christ, This do I long to see,— The
 Moth-er of Christ, Moth-er of Christ, This will I do for thee,— Of
 Moth-er of Christ, Moth-er of Christ, This do I ask of thee,— When the

Bliss un-told which thine arms en-fold, The treas-ure up-on thy knee.—
 all that are dear or cher-ished here, None shall be dear as He.—
 voy-age is o'er, O, stand on the shore And show Him at last to me.—

THE BLESSED VIRGIN

Raise your voices, vales and mountains

Causa nostra laetitiae

St. Alphonsus Liguori

Translated by Rev. E. Vaughan

William Schultes (1815-1879)

Joyfully (alla breve)

Adapted and Arr. by N.A.M.

1. Raise your voic - es, vales and moun - tains, Flow - 'ry
2. Murm'ring brooks your trib - ute bring - ing, Lit - tle

mead - ows, streams and foun - tains, Praise, O praise the
birds with joy - ful sing - ing, Come with mirth - ful

love - liest Maid - en The Cre - a - tor ev - er made.
prais - es lad - en To your Queen be hom - age paid.

3. Like a sun with splendor glowing
Gleams thy heart with love o'erflowing,
Like the moon in starry heaven
Shines thy peerless purity.
4. Like the rose and lily blooming,
Sweetly heaven and earth perfuming
Stainless, spotless thou appearest:
Queenly beauty graces thee.

THE BLESSED VIRGIN

O Mother! most afflicted

Our Mother of Sorrows

91

Anonymous

Traditional Melody (1638)
Adapted and Arr. by N.A.M.

Lento

1. O Moth-er! most af-flict-ed, Stand-ing be-neath that tree, Where
2. Thy heart is well nigh breaking, Thy Je-sus thus to see, De-

Refrain

Je-sus hangs re-ject-ed On the hill of Cal-va-ry: 1-5. O
rid-ed, wound-ed, dy-ing, In great-est ag-o-ny.

Ma-ry! sweet-est Moth-er, We love to pit-y thee; O!

rall

for the sake of Je-sus Let us thy chil-dren be.

3. His livid Form is bleeding,
His Soul with sorrow wrung,
Whilst thou, afflicted Mother,
Shar'st the torments of thy Son.

Refrain.

4. O Mary! Queen of Martyrs,
The sword has pierced thy heart;
Obtain for us of Jesus
In thy grief to bear a part.

Refrain.

5. O dear and loving Mother!
Entreat that we may be
Near thee and thy dear Jesus
Now and eternally.

Refrain.

SAINTS
St. Joseph
O blessed Saint Joseph
The Patronage of St. Joseph

Father Faber

Melody from the
Trier Gesangbuch (1872)
Arr and Adapted by N.A.M.

Moderato

mf 1. O bless-ed Saint Jo-seph, how great was thy worth, The
2. For thou to the pil-grim art fa-ther and guide, And

mf

one chos-en shad-ow of God up-on earth, The
Je-sus and Ma-ry felt safe by thy side; Ah,

fa-ther of Je-sus!—Ah, then, wilt thou be, Sweet
bless-ed Saint Jo-seph, how safe I should be, Sweet

spouse of our La-dy! a fa-ther to me?
spouse of our La-dy! if thou wert with me!

3. When the treasures of God were unsheltered on earth,
Safekeeping was found for them both in thy worth:
O father of Jesus, be father to me,
Sweet spouse of our Lady! and I will love thee.

Great Saint Joseph! Son of David

Translated by Bishop Casartelli Du aus David's

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Con Spirito

mf

1. Great Saint Jo-seph! Son of Da-vid, Fos-ter-fa-ther of our Lord,
2. Three long days in grief and an-guish With His Moth-er sweet and mild,

mf

Spouse of Ma-ry ev-er Vir-gin, Keep-ing o'er them watch and ward!
Ma-ry Vir-gin, didst thou wan-der Seek-ing the be-lov-ed Child.

p

In the sta-ble thou didst guard them With a fa-ther's lov-ing care;
In the tem-ple thou didst find Him: Oh! what joy then filled thy heart!

p

rit

Thou by God's com-mand didst save them From the cru-el Her-od's snare.
In thy sor-rows, in thy glad-ness Grant us, Jo-seph, to have part.

f

3. Clasped in-Jesus' arms and Mary's,
When death gently came at last,
Thy pure spirit sweetly sighing
From its earthly dwelling passed.
Dear Saint Joseph! by that passing
May our death be like to thine;
And with Jesus, Mary, Joseph,
May our souls forever shine.

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Joseph, pure Spouse of that Immortal Bride

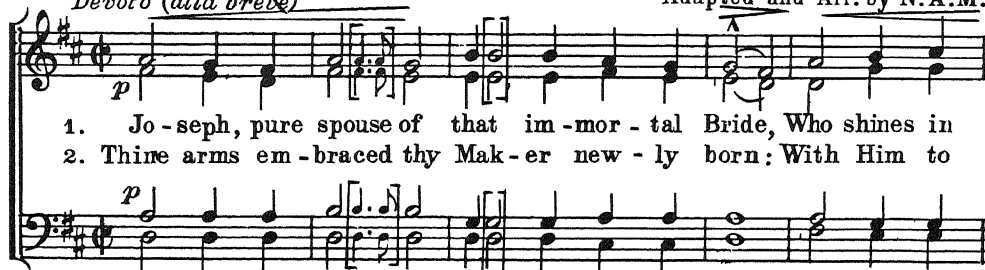
Te Joseph Celebrant

Translated by Father Caswall

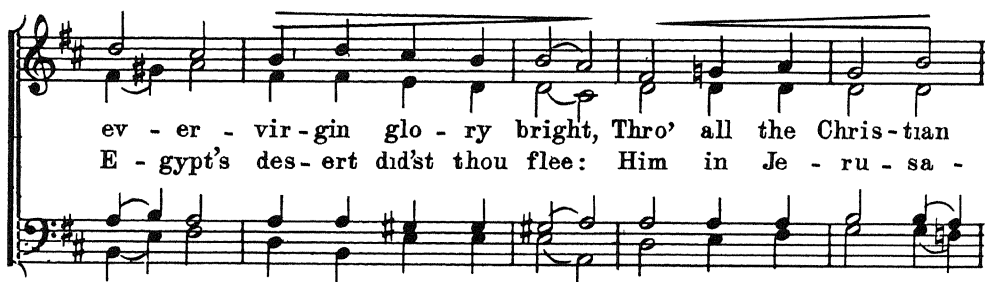
M. Mattoni

Devoto (alla breve)

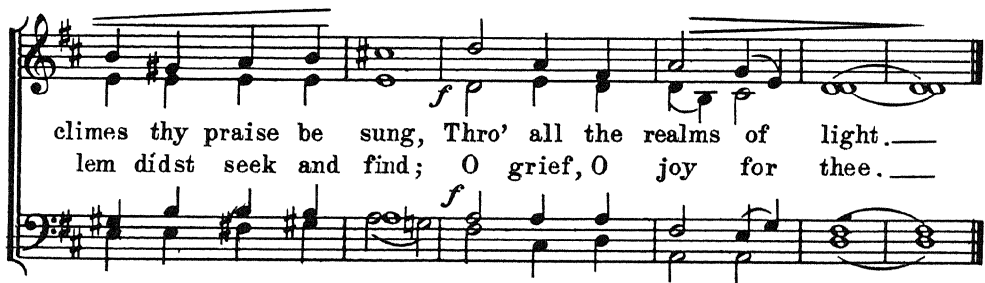
Adapted and Arr. by N.A.M.



1. Jo - seph, pure spouse of that im - mor - tal Bride, Who shines in
2. Thine arms em - braced thy Mak - er new - ly born: With Him to



ev - er - vir - gin glo - ry bright, Thro' all the Chris - tian
E - gypt's des - ert didst thou flee: Him in Je - ru - sa -



climes thy praise be sung, Thro' all the realms of light. —
lem didst seek and find; O grief, O joy for thee. —

3. Not until after death their blissful crown
Others obtain; but unto thee was given,
In thine own lifetime to enjoy thy God
As do the blest in Heaven.
4. Grant us great Trinity, for Joseph's sake
Unto the starry mansions to attain;
There, with glad tongues, thy praise to celebrate
In one eternal strain.

Hail! Holy Joseph, Hail!

Father Faber
Con Spirito

Adapted and Arr. by N.A.M.
From the Catholic Songbook (St. Gall 1863)

1. Hail, ho - ly Jo - seph, hail! Chaste spouse of Ma - ry, hail! Pure
2. Hail, ho - ly Jo - seph, hail! Com - rade of An - gels, hail! Cheer

as the lil - y flow'r In E - den's peace - ful vale. Hail!
thou the hearts that faint, And guide the steps that fail. Hail!

ho - ly Jo - seph, hail! Prince of the house of God! May
ho - ly Jo - seph, hail! God's choice wert thou a - lone! To

His best grac - es be By thy sweet hands be - stowed.
thee the Word made flesh, Was sub - ject as a Son.

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with a strong emphasis on the lyrics. The piano part provides a steady harmonic foundation with chords and moving lines in both hands.

3. Hail! holy Joseph, hail!
Teach us our flesh to tame,
And, Mary, keep the hearts
That love thy husband's name.
Mother of Jesus! bless,
And bless, ye saints on high,
All meek and simple souls
That to Saint Joseph cry.

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SAINTS
St. Patrick

Hail, glorious Saint Patrick (No.1)

Sister Agnes

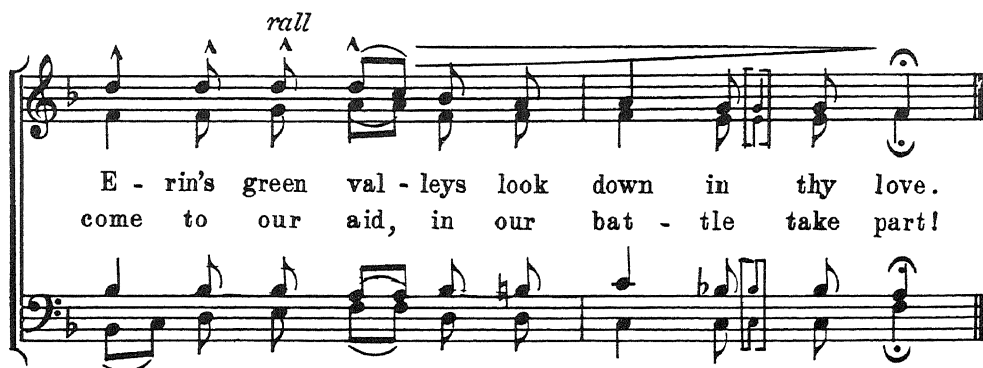
Adapted and Arr. by N. A. M.

Maestoso

1. Hail, glo - rious Saint Pat - rick! dear Saint of our isle, On
2. Hail, glo - rious Saint Pat - rick! thy words were once strong A -

us thy poor chil - dren be - stow a sweet smile; And
gaunst Sa - tan's wiles and a her - e - tic throng; Not

now thou art high in the man - sions a - bove, On
less is thy might where in Heav - en thou art; Oh,



3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.
4. Thy people, now exiles on many a shore,
Shall love and revere thee till time be no more;
And the fire thou hast kindled shall ever burn bright,
Its warmth undiminished, undying its light
5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

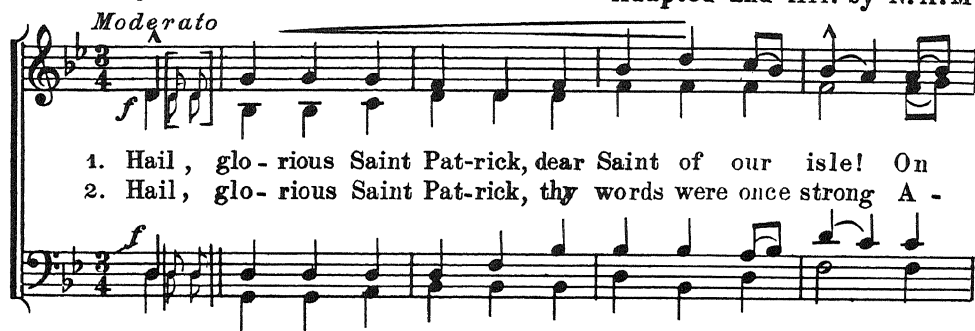
SAINTS
St. Patrick

Hail, glorious Saint Patrick (No.2)

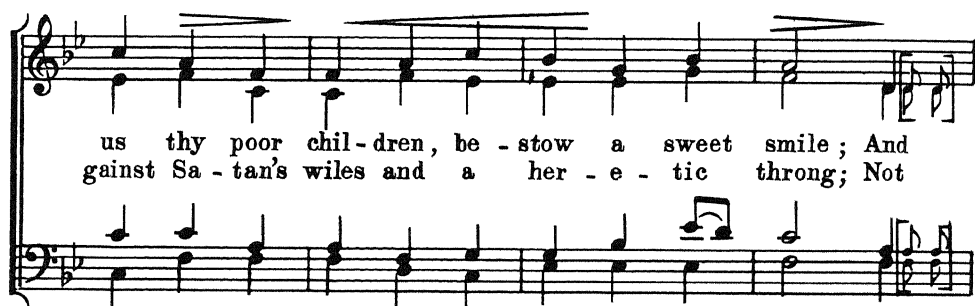
Sister Agnes

Ancient Irish Melody
Adapted and Arr. by N.A.M.

Moderato

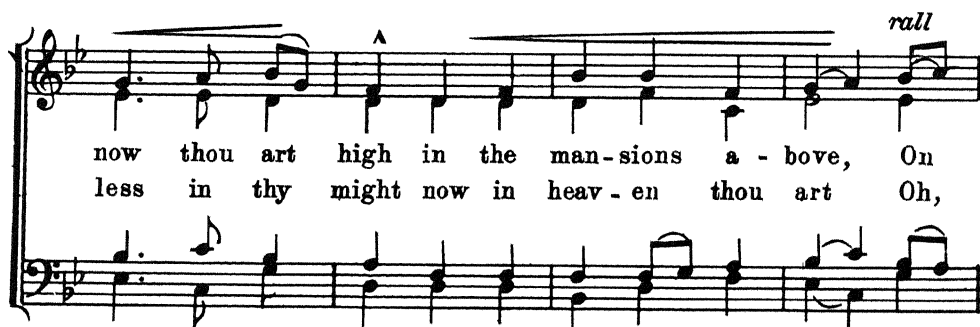


1. Hail, glo-rious Saint Pat-rick, dear Saint of our isle! On
2. Hail, glo-rious Saint Pat-rick, thy words were once strong A -



us thy poor chil-dren, be - stow a sweet smile; And
gainst Sa - tan's wiles and a her - e - tic throng; Not

rall



now thou art high in the man-sions a - bove, On
less in thy might now in heav - en thou art Oh,



3. In the war against sin, in the fight for the faith,
Dear Saint, may thy children resist to the death;
May their strength be in meekness, in penance, and prayer,
Their banner the Cross, which they glory to bear.

4. Thy people, now exiles on many a shore,
Shall love and revere thee till time be no more:
And the fire thou hast kindled shall ever burn bright
Its warmth undiminished, undying its light.

5. Ever bless and defend the sweet land of our birth,
Where the shamrock still blooms as when thou wert on earth,
And our hearts shall yet burn, wheresoever we roam,
For God and Saint Patrick and our native home.

SAINTS

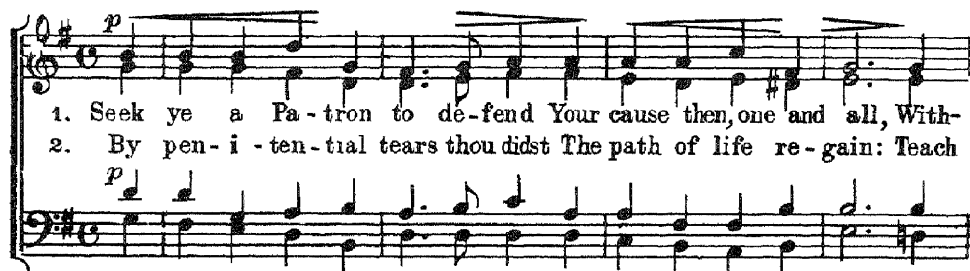
St. Peter

Seek ye a Patron to defend

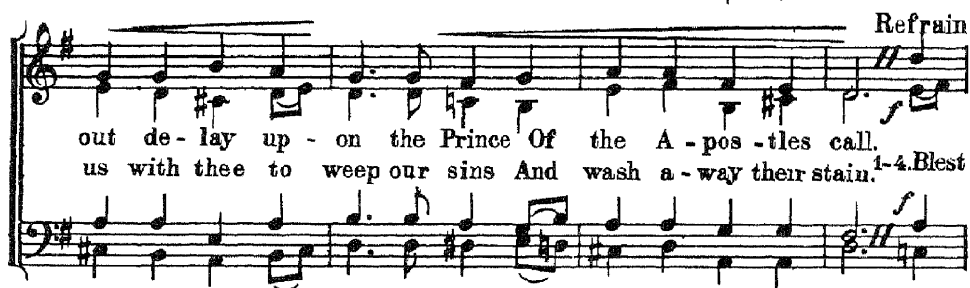
Si vis Patronum quaerere

Translated by Father Caswall

Nicola A. Montani



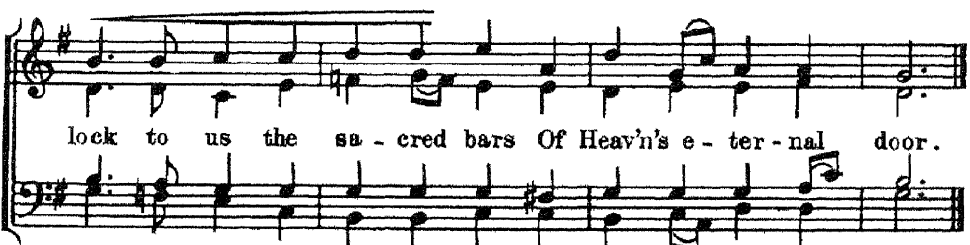
1. Seek ye a Pa-tron to de-fend Your cause then, one and all, With-
2. By pen-i - ten-tial tears thou didst The path of life re-gain: Teach



out de-lay up - on the Prince Of the A - pos - tles call.
us with thee to weep our sins And wash a - way their stain. 1-4. Blest



hold - er of the heav'n - ly Keys! Thy pray'rs we all im - plore; Un -



lock to us the sa - cred bars Of Heav'n's e - ter - nal door.

3. The Angel touch'd thee, and forthwith 4. Firm Rock whereon the Church is based!
Thy chains from off thee fell; Pillar that cannot bend,
Oh, loose us from the subtle coils With strength endue us; and the Faith
That link us close with Hell. From heresy defend.

Refrain

Refrain

Lead us, great teacher Paul

Translated from the Latin

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Slowly

1. Lead us, great teach-er Paul, in wis - dom's ways,
2. Praise, bless-ing, maj - es - ty, thro' end - less days,

And lift our hearts with thine to Heav'n's high throne,
Be to the Trin - i - ty im - mor - tal giv'n,

mf

Till faith be - holds the clear me - rid - ian blaze,
Who in pure u - ni - ty pro - found - ly sways,

And in the soul reigns char - i - ty a - lone.
E - ter - nal - ly all things in earth and Heav'n.

SAINTS
St. Anthony of Padua
If great wonders thou desirest

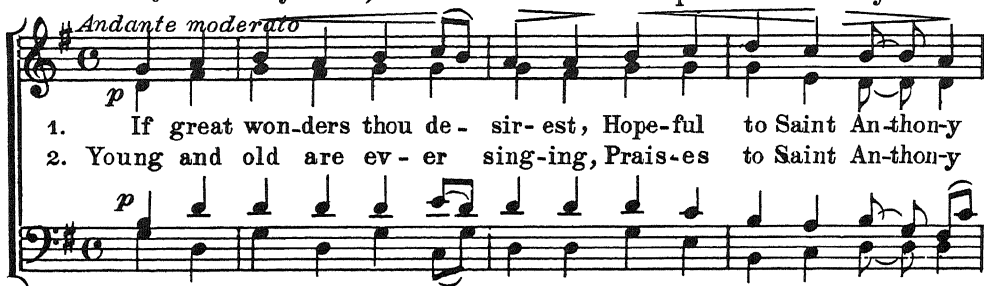
(Si quæris)

Melody from a Slovak Hymnal

Translated by Father Aylward, O.P.

Adapted and Arr. by N.A.M.

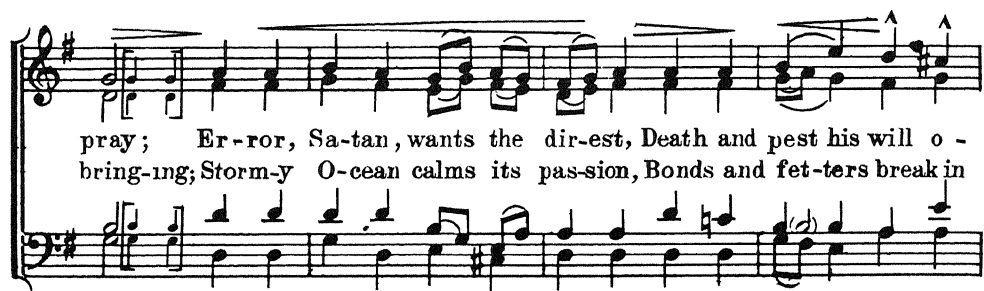
Andante moderato



p

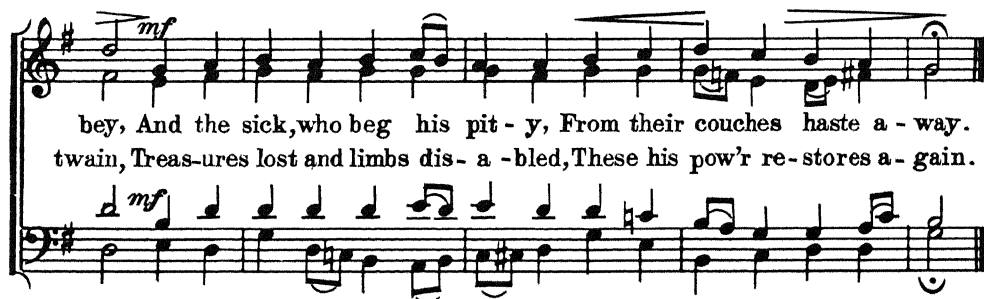
1. If great won-ders thou de-sir-est, Hope-ful to Saint An-thon-y
 2. Young and old are ev-er sing-ing, Prais-es to Saint An-thon-y

p



pray; Er-ror, Sa-tan, wants the dir-est, Death and pest his will o -
 bring-ing; Storm-y O-cean calms its pas-sion, Bonds and fet-ters break in

mf



bey, And the sick, who beg his pit-y, From their couches haste a-way.
 twain, Treas-ures lost and limbs dis-a-bled, These his pow'r re-stores a-gain.

mf

- | | |
|---|---|
| <p>3. Padua has been the witness
 Of these deeds six hundred years;
 Dangers flee and need must perish,
 Grief and sorrow disappear,
 Filling all the world with wonder,
 While the demons quake with fear.</p> | <p>4. Glory be to God the Father
 And to His co-equal Son,
 To the Holy Ghost resplendent;
 One in Three—Three in One;
 Praise we Father, Son and Spirit
 While eternal ages run.</p> |
|---|---|

SAINTS
St. John Baptist De La Salle.

101

Glorious Patron

Sr Mercedes

J. Lewis Browne

(♩ = 104)

1. Glo-rious Pa-tron! low be-fore Thee kneel Thy sons, with hearts a-flame!
2. Loy-al to our Queen and Moth-er, At her feet didst vow thy heart,

The first system of musical notation is in 4/4 time, featuring a treble and bass staff with a key signature of one flat (B-flat). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The tempo is marked as 104 beats per minute.

And our voic-es blend in mu-sic, Sing-ing prais-es to thy name.
Earth, and all its joys, for-sak-ing, Thou didst choose the bet-ter part.

The second system of musical notation continues the melody and accompaniment from the first system, maintaining the same key signature and tempo.

Saint John Bap-tist! glo-rious Pa-tron! Saint La Salle! we sound thy fame.
Saint La Salle, our glo-rious Fa-ther, Pierce our souls with love's own dart.

The third system of musical notation continues the melody and accompaniment, ending with a double bar line.

- | | |
|--|--|
| 3. Model of the Christian Teacher!
Patron of the Christian youth!
Lead us all to heights of glory,
As we strive in earnest ruth.
Saint La Salle! oh, guard and guide us,
As we spread afar the Truth! | 4. In this life of sin and sorrow,
Saint La Salle, oh, guide our way,
In the hour of dark temptation,
Father! be our spirits' stay!
Take our hand and lead us homeward,
Saint La Salle, to Heaven's bright Day! |
|--|--|

SAINTS
St. Francis of Assisi
Blessed Francis, holy Father
 Patron of Franciscan Tertiaries

From the Franciscan Manual

From a Slovak Hymnal
 Adapted and Arr. by N.A.M.

Con anima

mf

1. Bless-ed Fran-cis, ho - ly fa - ther, Now our hearts to thee we raise,
 2. By thy love so deep and burning, For thy Sav-iour cru-ci-fied;

mf

As we gath-er round thine al-tar, Pour-ing forth our hymn of praise.
 By the to-kens which He gave thee On thy hands and feet and side:

Bless thy chil-dren, ho - ly Fran-cis, Who thy might-y help im-plore,
 Bless thy chil-dren, ho - ly Fran-cis, With those wounded hands of thine,

rall

For in heav-en thou re-main-est, Still the fa-ther of the poor.
 From thy glo-rious throne in heav-en Where re-splen-dent-ly they shine.

3. Humble follower of Jesus,
 Likened to Him in thy birth,
 In thy way through life despising,
 For His sake, the goods of earth:
 Make us love the priceless virtue
 By our hidden God esteemed,
 Make it valued, holy Francis;
 By the souls of the redeemed.

4. Teach us also, dear Saint Francis,
 How to mourn for every sin;
 May we walk in thy dear footsteps
 Till the crown of life we win.
 Bless thy children, holy Francis,
 With those wounded hands of thine,
 From thy glorious throne in heaven,
 Where resplendently they shine.

SAINTS
St. John the Evangelist
Saint of the Sacred Heart

103

Father Faber

Nicola A. Montani

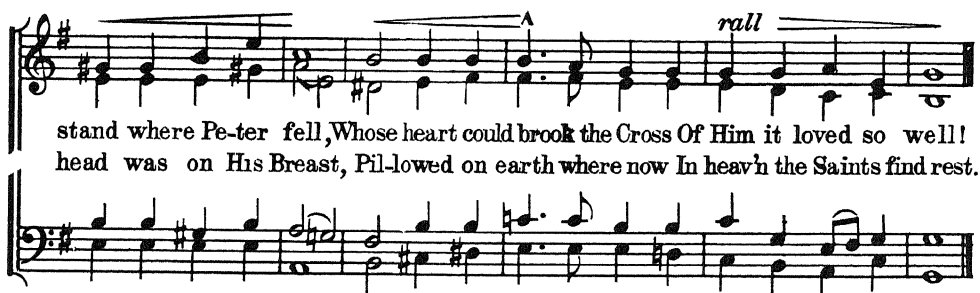
Andante



1 Saint of the Sa-cred Heart, Sweet teacher of the Word; Part-ner of
 2. We know not all thy gifts; But this Christ bids us see, That He Who



Mary's woes And fav'-rite of thy Lord! Thou to whom grace was giv'n To
 so loved all Found more to love in thee. When the last eve-ming came, Thy



stand where Pe-ter fell, Whose heart could brook the Cross Of Him it loved so well!
 head was on His Breast, Pil-lowed on earth where now In heav'n the Saints find rest.

3. Dear Saint! I stand far off,
 With vilest sins oppressed;
 Oh may I dare, like thee,
 To lean upon His Breast?

His touch could heal the sick,
 His voice could raise the dead!
 Oh that my soul might be
 Where He allows thy head.

4. The gifts He gave to thee
 He gave thee to impart;
 And I, too, claim with thee
 His Mother and His Heart.

Ah teach me, then, dear Saint!
 The secrets Christ taught thee,
 The beatings of His Heart,
 And how it beat for me.

SAINTS
St. Jeanne d'Arc

The Maid of France, with visioned eyes

Rt. Rev. Msgr. H. T. Henry ★

★★ Ancient French Melody

Andante maestoso

Arr. by N. A. M.

mf

1. The Maid of France, with vi - sioned eyes, Saw mes - sen -
2. The Vi - sions and the Voic - es spoke A won - drous

gers from Par - a - dise And Voic - es bore a hid - den
mes - sage. "Break the yoke That bur - dens France, and crown your

Refrain

ff

word That on - ly by her ear was heard. (St. Joan of
King, Sweet Her - ald of his tri - umph - ing!)" 1-4. O bless - ed

★ *Written expressly for the St. Gregory Hymnal (all rights reserved).*

★★ A traditional Catholic melody (Provençal Noel) known as the "Marche del Rei" words of which are attributed to King Rene. The Noel, over two centuries old, was utilized by Bizet in his incidental music to "L'Arlesienne"

Arc,)
Maid, the chant we raise That tells the meaning of thy praise: Thou teachest

rall *margato*
ff

us the les-son grand Of love for God and Fa-ther-land.

ff

3. The Maid believed the great command,
And fought for God and native land:
Her love was like a living lamp
To guide her feet in court or camp.
Refrain.

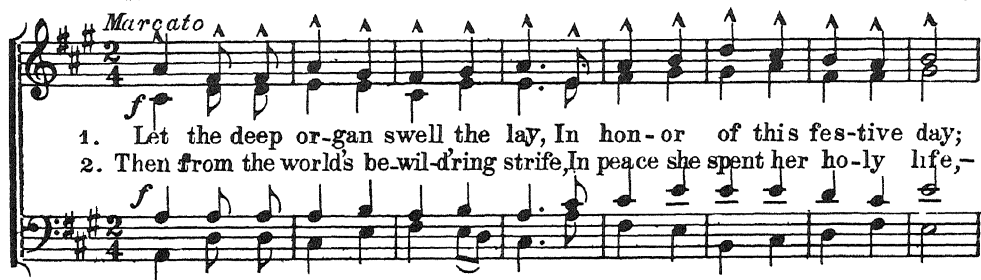
4. O who shall dare her glory paint?
She lived a Hero, died a Saint:
A model she shall ever stand
Of love for God and Fatherland.
Refrain.

Let the deep organ swell the lay

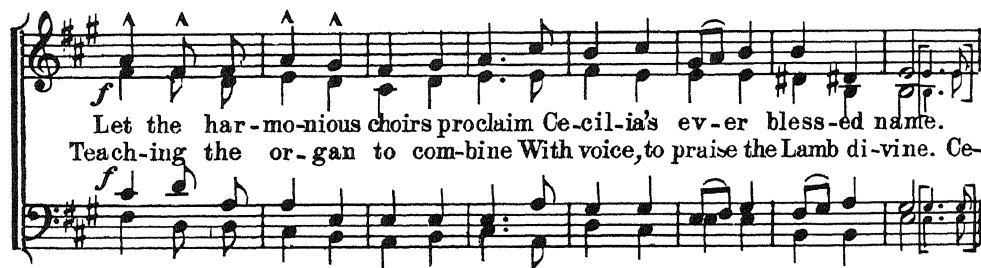
Rev. C. Pise

Nicola A. Montani

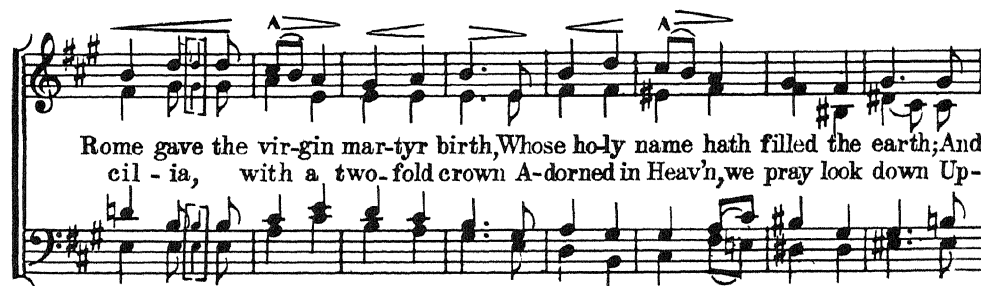
Marcato



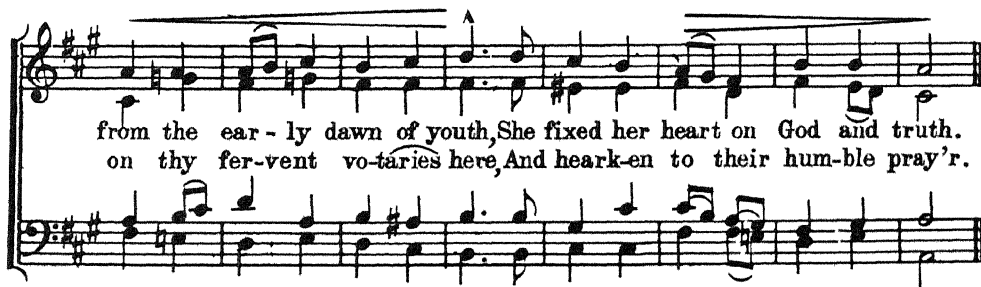
1. Let the deep or-gan swell the lay, In hon-or of this fes-tive day;
2. Then from the world's be-wil-d'ring strife, In peace she spent her ho-ly life,-



Let the har-mo-nious choirs proclaim Ce-cil-ia's ev-er bless-ed name.
Teach-ing the or-gan to com-bine With voice, to praise the Lamb di-vine. Ce-



Rome gave the vir-gin mar-tyr birth, Whose ho-ly name hath filled the earth; And
cil - ia, with a two-fold crown A-dorned in Heav'n, we pray look down Up-



from the ear-ly dawn of youth, She fixed her heart on God and truth.
on thy fer-vent vo-tar-ies here, And heark-en to their hum-ble pray'r.

Sweet Agnes, Holy Child

Words by S.N.D.

Melody from a Slovak Hymnal

Andante religioso

Adapted and Arr. by N. A. M.

1. Sweet Ag-nes, ho - ly child, All pu - ri - ty, Oh, may we
2. O gen-tle pa - tron - ess— Of ho - ly youth, Ask God all

un - de - fied, Be pure as thee: Read - y our blood to shed
those to bless Who love the truth: Oh, guide us on our way

Forth as the mar - tyr's led, The path of pain to tread, And die like thee.
Un - to th' e - ter - nal day, With hearts all pure and gay, Dear Saint, like thine.

3. Look down and hear our prayer
From realms above,
Show us thy tender care,
Thy guiding love:
Oh, keep us in thy sight,
Till in th' unclouded light
Of Heaven's pure vision bright
We dwell with thee.

SAINTS
St. Ursula

Afar upon a foreign shore

Ancient Breton Melody

Adapted and Arr. by N. A. M.

Andante religioso

mf

1. A - far up - on a for-*g*ain shore A martyr's crown thy love did win, Thy
2. O hap - py Saint! up - on whose way God's special love a glo - ry cast, Thy

mf

rall

life, thy death to Je - sus giv'n, With Him to reign for - ev - er - more.
sor - rows o'er, thy tem - pest past, Thou shar - est His e - ter - nal day. ¹⁻³ Hail

Refrain a tempo

f

Bless - ed Saint, hail Ur - su - la! Ob - tain for us, we pray, That

f

rall

love may make us mar - tyrs too, And in our hearts hold sway.

f

3. To God the Father with the Son,
And Holy Spirit, Three in One,
Be glory while the ages flow,
From all above and all below.

Refrain.

SAINTS
St. Vincent de Paul

108

O blessed Father sent by God

Father Faber

Nicola A. Montani

Moderato

1 O bless-ed Fa-ther! sent by God His mer-cy to dis-pense, Thy
2. Thy mir-a-cles are works of love; Thy greatest is to make Room
hand is out o'er all the earth, Like God's own prov-i-dence. There
in a day for toil that weeks In oth-er men would take. All
is no grief nor care of men, Thou dost not own for thine, No
cries of suf-fring thro' the earth Up-on thy mer-cy call, As
bro-ken heart thou dost not fill With mer-cy's oil and wine.
tho' thou wert, like God Him-self, A Fa-ther un-to all.

3. Dear Saint not in the wilderness
Thy fragrant virtues bloom,
But in the city's crowded haunts,
The alley's cheerless gloom.
When hunger hid itself to die,
Where guilt in darkness dwelt
Thy pleasant sunshine came by stealth
Thy hand and heart were felt.
4. For charity anointed thee
O'er want and woe, and pain;
And she hath crowned thee emperor
Of all her wide domain.
Vincent! like Mother Mary, thou
Art no one's patron saint;
Eyes to the blind, health to the sick,
And life to those who faint.

SAINTS

*Feasts of Virgins***Dear Crown of all the Virgin-choir**

Jesu, corona Virginum

For Unison, or Two-Part Chorus of Equal Voices

Translated by Father Caswall

P Piel

Moderato

1. Dear Crown of all the Vir - gin - choir! That ho - ly
 2. En - cir - cled by Thy Vir - gin band, A - mid the

Moth - er's Vir - gin Son! Who is, a - lone of
 lil - ies Thou art found; For Thy pure brides with

wom - an - kind, Moth - er and Vir - gin both in one.
 lav - ish hand Scat - tering im - mor - tal grac - es round.

3. And still wherever Thou dost bend 4. Keep us, O Purity divine,
 Thy lovely steps, O glorious King, From every least corruption free;
 Virgins upon Thy steps attend, Our every sense from sin refine,
 And hymns to Thy high glory sing. And purify our souls for Thee.

5. To God the Father, and the Son,
 All honor, glory, praise be given;
 With Thee, coequal Paraclete!
 For evermore in earth and Heaven.

SAINTS
Feasts of Apostles

110

Now let the earth with joy resound

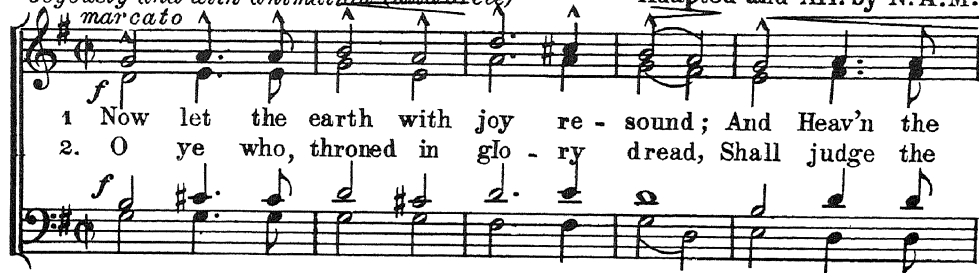
Exsultet orbis gaudiis

Translated by Father Caswall Processional

Lachmannov Spevniček

Joyously and with animation (*alla breve*)
marcato

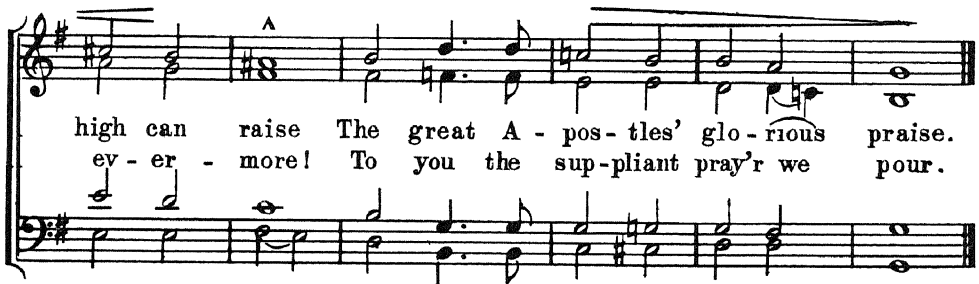
Adapted and Arr. by N.A.M.



1 Now let the earth with joy re - sound; And Heav'n the
2. O ye who, throned in glo - ry dread, Shall judge the



chant re - ech - o round; Nor Heav'n nor earth too
liv - ing and the dead! Lights of the world for



high can raise The great A - pos - tles' glo - rious praise.
ev - er - more! To you the sup - pliant pray'r we pour.

3. So when the world is at its end,
And Christ to judgment shall descend,
May we be called those joys to see
Prepared from all eternity.

4. Praise to the Father, with the Son,
And Holy Spirit, Three in One;
As ever was in ages past,
And so shall be while ages last.

Hark! hark! my soul

The Pilgrims of the Night

Father Faber

Nicola A. Montani

Moderato (alla breve)

1. Hark! hark! my soul, an - gel - ic songs are swell - ing O'er
2. Dark - er than night life's shad - ows fall a - round us, And,

earth's green fields and o - cean's wave - beat shore; How
like be - night - ed men, we miss our mark; God

sweet the truth those bless - ed strains are tell - ing Of
hides Him - self, and grace hath scarce - ly found us, Ere

that new life where sin - shall be no more!
death finds out his vic - tims in the dark.

Refrain

1-4. An - gels of Je - sus! An - gels of light! —

Sing - ing to wel - come The pil - grims of the night.

3. Far, far away, like bells at evening pealing,
The voice of Jesus sounds o'er land and sea;
And laden souls, by thousands meekly stealing,
Kind Shepherd! turn their weary steps to Thee.

Refrain.

4. Angels! sing on, your faithful watches keeping,
Sing us sweet fragments of the songs above;
While we toil on, and soothe ourselves with weeping,
Till life's long night shall break in endless love.

Refrain.

Dear Angel! ever at my side

The Guardian Angel

Father Faber

Nicola A. Montani

Semplice

1. Dear An - gel! ev - er at my side, How
2. Thy beau - ti - ful and shin - ing face, I

lov - ing must thou be, To leave thy home in
see not, tho' so near; The sweet - ness of thy

heav'n to guide A lit - tle child like me.
soft low voice Too deaf am I to hear.

3. But when, dear Spirit, I kneel down, 4. Oh! when I pray thou prayest too,
Both morn and night to prayer, Thy prayer is all for me;
Something there is within my heart, But when I sleep, thou sleepest not,
Which tells me thou art there. But watchest patiently.

5. Then, for thy sake, dear Angel! now 6. Then love me, love me, Angel dear!
More humble will I be: And I will love thee more;
But I am weak, and when I fall, And help me when my soul is cast
O weary not of me. Upon the eternal shore.

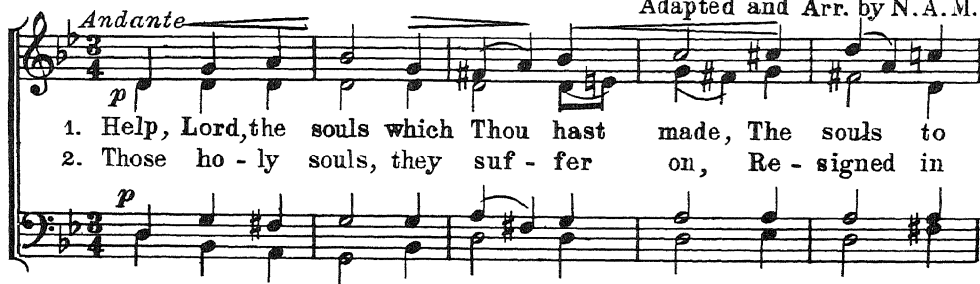
Help, Lord, the Souls which Thou hast made

The Faithful departed

Cardinal Newman

From a Slovak Hymnal
Adapted and Arr. by N.A.M.

Andante

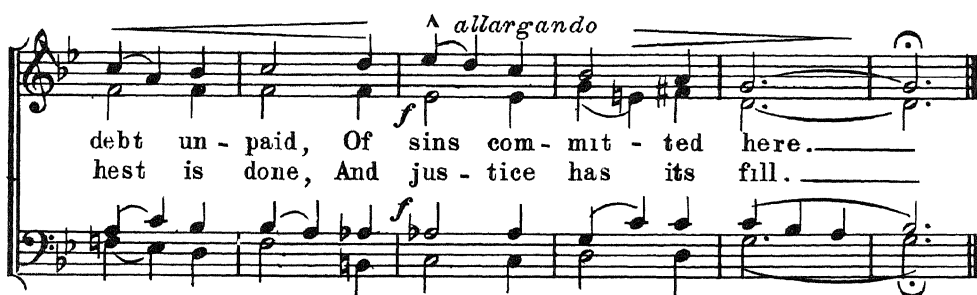


1. Help, Lord, the souls which Thou hast made, The souls to
2. Those ho - ly souls, they suf - fer on, Re - signed in



Thee — so dear, — In pris - on for the
heart — and will, — Un - til Thy high be -

allargando



debt un - paid, Of sins com - mit - ted here. —
hest is done, And jus - tice has its fill. —

3. For daily falls, for pardoned crime, 4. Oh, by their patience of delay,
They joy to undergo Their hope amid their pain,
The shadow of Thy Cross sublime, Their sacred zeal to burn away
The remnant of Thy woe. Disfigurement and stain;
5. Oh, by their fire of love, not less 6. Good Jesus, help! sweet Jesus, aid
In keenness than the flame, The souls to Thee most dear,
Oh, by their very helplessness, In prison for the debt unpaid
Oh, by Thy own great Name: Of sins committed here.

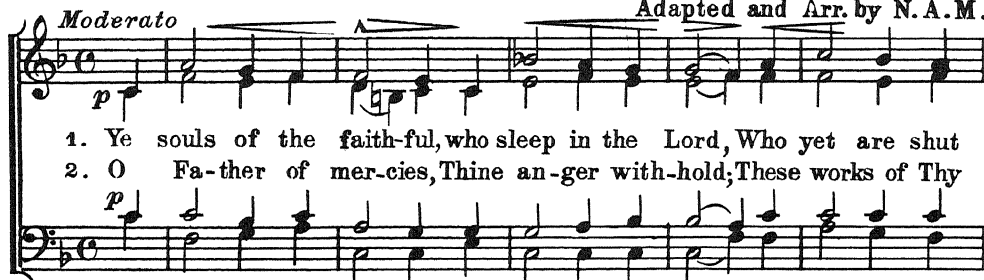
Ye Souls of the Faithful

O vos fideles animæ

Tr. by Father Caswall

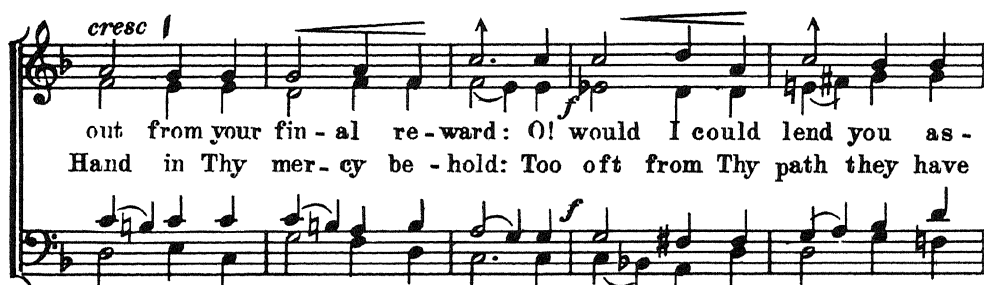
From an Italian Hymn Book
Adapted and Arr. by N.A.M.

Moderato

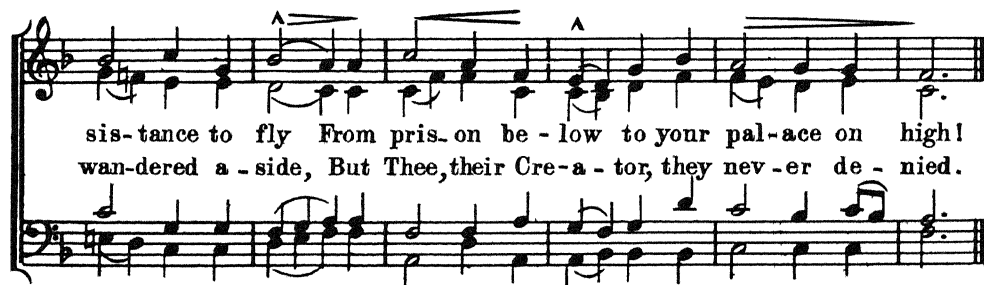


1. Ye souls of the faith-ful, who sleep in the Lord, Who yet are shut
2. O Fa-ther of mer-cies, Thine an-ger with-hold; These works of Thy

cresc



out from your fin-al re-ward: O! would I could lend you as-
Hand in Thy mer-cy be-hold: Too oft from Thy path they have



sis-tance to fly From pris-on be-low to your pal-ace on high!
wan-dered a-side, But Thee, their Cre-a-tor, they nev-er de-nied.

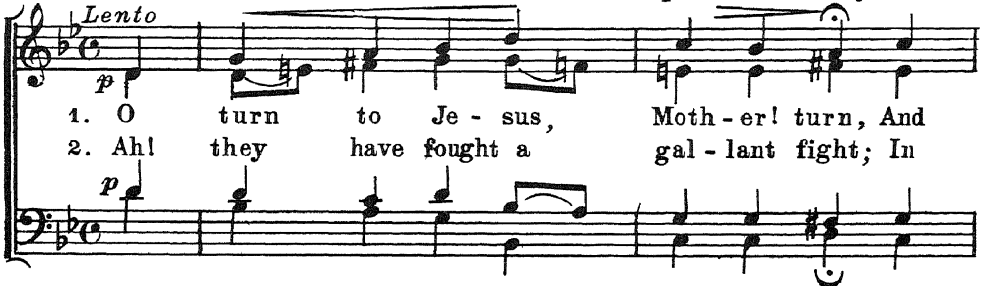
3. O tender Redeemer, their misery see:
Deliver the souls that were ransomed by Thee:
Behold how they love Thee, despite of their pain:
Restore them, restore them to favor again.
4. O Spirit of Grace, Thou Consoler divine,
See how for Thy presence they longingly pine,
To lift, to enliven their sadness, descend;
And fill them with peace and with joy in the end.

O turn to Jesus, Mother, turn

Father Faber

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

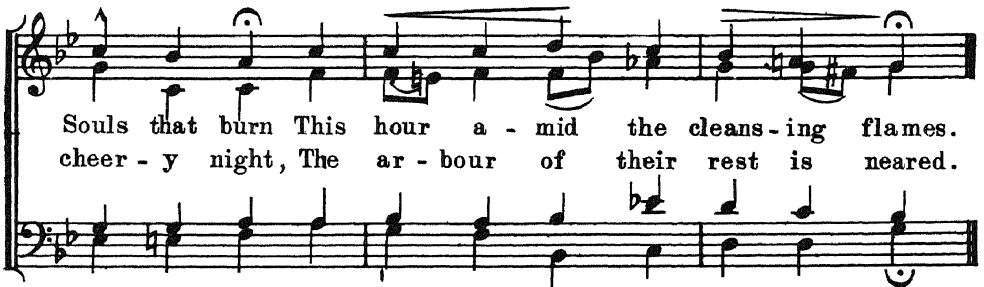
Lento



1. O turn to Je - sus, Moth - er! turn, And
2. Ah! they have fought a gal - lant fight; In



call Him by His ten - derest names; Pray for the Ho - ly
death's cold arms they per - se - vered; And af - ter life's un -



Souls that burn This hour a - mid the cleans - ing flames.
cheer - y night, The ar - bour of their rest is neared.

3. They are the children of thy tears; 4. O Mary, let thy Son no more
Then hasten, Mother, to their aid; His lingering Spouses thus expect:
In pity think each hour appears God's children to their God restore,
An age while glory is delayed. And to the Spirit His elect.

5. Pray, then, as thou hast ever prayed;
Angels and souls, all look to thee;
God waits thy prayers, for He hath made
Those prayers His law of charity.

THE HOLY SOULS

Unto him, for whom this day

Recessional

Rt. Rev. Msgr. H. T. Henry, Litt. D.

Nicola A. Montani

Andante religioso (non troppo lento) *accel*

1. Un - to him, for whom, this day; — *Iuste ju - dex* —
 2. When at Judg - ment he shall stand, — *Rex tre - men - dæ*

a tempo

ul - ti - o - nis, We in love and pit - y pray; —
maj - es - ta - tis, Grant him what Thy love hath planned,

Refrain

Do - num fac re - mis - si - o - nis. 1-3. Pie Je - su Do - mi -
Qui sal - van - dos sal - vas gra - tis.

1 2 rall

ne, — Do - na e - i re - qui - em. re - qui - em.

3. He hath fought the gallant fight

Inter oves locum præsta,

Lead Him on to Heaven's light

Statuens in parte dextra.

Refrain: **||: Pie Jesu etc. :||**

Out of the depths

De Profundis

S. Webbe

Adapted and Arr. by N. A. M.

With devotion

1. Out of the depths to Thee, O Lord, I cry, Lord! gra-cious
 2. Oh, hear our pray'rs and sighs, Re-deem-er blest, And grant Thy

turn Thine ear to sup-pliant sigh; If sins of man Thou scann'st,
 ho-ly souls e-ter-nal rest. And let per-pet-ual light

who may stand That search-ing eye of Thine, and chast'n-ing hand?
 up-on them shine; For tho' not spot-less, still these souls are Thine.

3. To be appeased in wrath, dear Lord, is Thine;
 Thou mercy with Thy justice canst combine;
 Thy blood our countless stains can wash away:
 This is Thy law, our hope and steadfast stay.

4. This God Himself shall come from Heaven above,
 The Christ! the God of mercy and of love!
 He comes. He comes! the God Incarnate He!
 And by His glorious death makes all men free!

HEAVEN Jerusalem the Golden

Bernard of Cluny
Translated by J. M. Neale

Urbs Sion aurea

J. Grabowski
Adapted and Arr. by N. A. M.

Con moto

p

1. Je - ru - sa - lem the Gol - den, With milk and hon - ey blest, Be -
2. They stand, those Halls of Si - on, All ju - bi - lant with song, And

p

neath thy con - tem - pla - tion Sink heart and voice op - prest; I
bright with man - y an An - gel, And all the Mar - tyr throng; The

know not. Oh, I know not What joys a - wait us there; What
Prince is ev - er in them, His light is al - ways seen; The

ra - dian - cy of glo - ry, What bliss be - yond com - pare.
pas - tures of the bless - ed Are decked in glo - rious sheen.

3. There is the throne of David,
And bliss without alloy;
The shout of them that triumph,
The song of festal joy;
And they, who with their Leader
Have conquered in the fight,
For ever and for ever
Are clad in robes of white.

4. O sweet and blessed country,
The home of God's elect!
O sweet and blessed country
That eager hearts expect!
Jesu, in mercy bring us
To that dear land of rest;
Who art, with God the Father,
And Spirit, ever blest.

Jerusalem, my happy home

L. Anderson, S. J.

From an Italian Hymnal
Adapted and Arr. by N.A.M.*Moderato (alla breve)*


1. Je - ru - sa - lem, my hap - py home, When shall I
2. O hap - py har - bor of the Saints, O sweet and



come to thee? _____ When shall my sor - rows
pleas - ant soil: _____ In thee no sor - row



have an end? Thy joys when shall I see? _____
may be found, No grief, no care, no toil. _____

3. There lust and lucre cannot dwell,
There envy bears no sway,
There is no hunger, heat or cold
But pleasure every way.
4. Jerusalem, Jerusalem,
God grant I once may see
Thy endless joys, and of the same,
Partaker, aye to be.

HEAVEN

O Paradise! O Paradise!

Father Faber

 From a Slovak Hymnal
 Adapted and Arr. by N.A.M.
Moderato

1. O Par-a-dise! O Par-a-dise! Who doth not crave for rest? Who
 2. O Par-a-dise! O Par-a-dise! The world is grow-ing old; Who

Refrain

would not seek the hap-py land, Where they that loved are blest;
 would not be at rest and free Where love is nev-er cold;

loy-al hearts, and true, Stand ev-er in the light, All

rap-ture thro' and thro' In God's most ho-ly sight?

3. O Paradise! O Paradise!
 'Tis weary waiting here;
 I long to be where Jesus is,
 To feel, to see Him near;

Refrain.

4. O Paradise! O Paradise!
 I want to sin no more;
 I want to be as pure on earth
 As on thy spotless shore;

Refrain.

5. O Paradise! O Paradise!
 I greatly long to see
 The special place my dearest Lord
 In love prepares for me;

Refrain.

THE CHURCH

Faith of our Fathers!

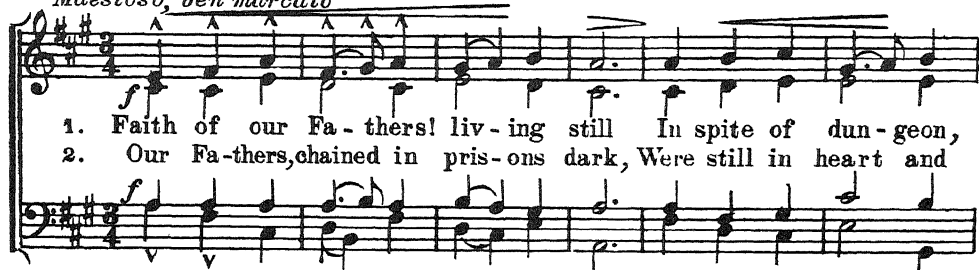
121

Father Faber

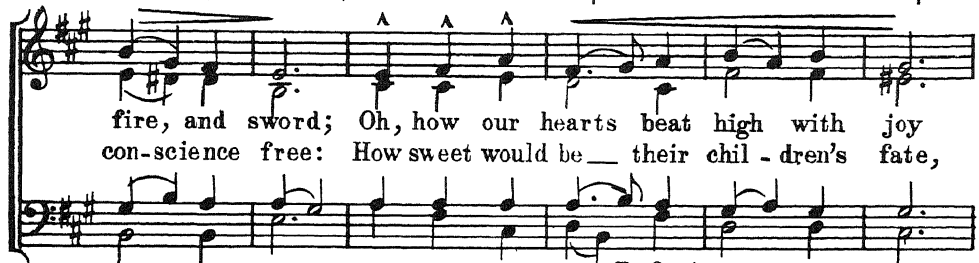
Fideles ad mortem

Nicola A. Montani

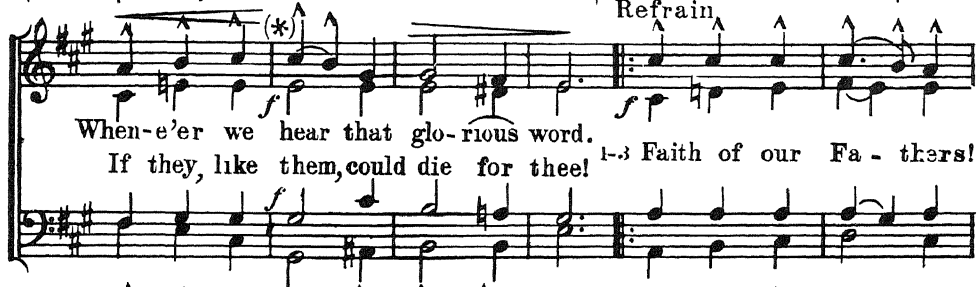
Maestoso, ben marcato



1. Faith of our Fa - thers! liv - ing still In spite of dun - geon,
2. Our Fa - thers, chained in pris - ons dark, Were still in heart and

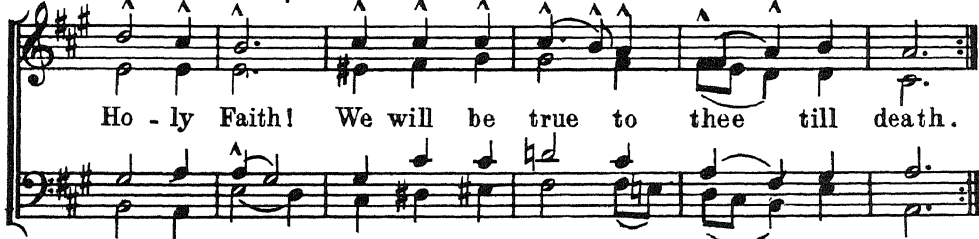


fire, and sword; Oh, how our hearts beat high with joy
con - science free: How sweet would be — their chil - dren's fate,



Refrain

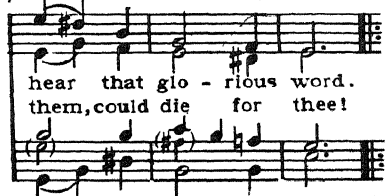
When - e'er we hear that glo - rious word.
If they, like them, could die for thee! 1-3 Faith of our Fa - thers!



Ho - ly Faith! We will be true to thee till death.

3. Faith of our Fathers! we will love
Both friend and foe in all our strife:
And preach thee too, as love knows how
By kindly words and virtuous life:
||: Faith of our Fathers! Holy Faith!
We will be true to thee till death. :||

(*) OLD VERSION (*ad lib.*)



hear that glo - rious word.
them, could die for thee!

THE CHURCH
Long Live the Pope!
 Hymn for the Pope

Rt. Rev. Msgr. Hugh T. Henry, Litt. D.

H. G. Ganss

Maestoso

1. Long live the Pope! His prais - es sound A -
 2. Be - lea - guered by the foes of earth, Be -

gain and yet a - gain: — His rule is o - ver
 set by hosts of hell, — He guards the loy - al

space and time; His throne the hearts of men: All
 flock of Christ, A watch - ful sen - ti - nel: And

hail! the Shep - herd King of Rome, The theme of lov - ing
 yet, a - mid the din and strife, The clash of mace and

song: Let all the earth his glo - ry sing, And
sword, He bears a - lone the shep-herd staff, This

heav'n the strain pro - long, Let all the earth his
cham- pion of the Lord, He bears a - lone the

glo - ry sing, And heav'n the strain pro - long.
shep- herd staff, This cham- pion of the Lord.

3. His signet is the Fisherman's;
No sceptre does he bear;
In meek and lowly majesty
He rules from Peter's Chair:
And yet from every tribe and tongue,
From every clime and zone,
||: Three hundred million voices sing,
The glory of his throne. :||

4. Then raise the chant, with heart and voice,
In church and school and home:
"Long live the Shepherd of the Flock!
Long live the Pope of Rome!"
Almighty Father, bless his work,
Protect him in his ways,
||: Receive his prayers, fulfil his hopes,
And grant him "length of days." :||

THE CHURCH

Blest is the Faith

Father Faber

Nicola A. Montani

Maestoso

1. Blest is the Faith, di - vine and strong, Of thanks and
2. Blest is the Hope that holds to God, In doubt and

praise an end - less foun - tain, Whose life is one per -
dark - ness still un - shak - en, And sings a - long the

pet - ual song, High up the Sav - iour's ho - ly moun - tain.
heav'n - ly road, Sweet - est when most it seems for - sak - en.

Refrain.

ff

1-3. Oh, Si - on's songs are sweet to sing, With mel - o -

ff

ff

dies of glad-ness lad - en; Hark! how the harps of

ff

allargando

an - gels ring, Hail! Son of Man! Hail! Moth - er - Maid - en!

3. Blest is the Love that cannot love

Aught that earth gives of best and brightest;

Whose raptures thrill like saints' above,

Most when its earthly gifts are lightest.

Refrain: Oh Sion's songs etc.

Hear Thy Children, gentle Jesus

Father Stanfield

M. Haydn

Adapted and Arr by N. A.M.

Animato

mf

1. Hear Thy chil-dren, gen-tle Je-sus, While we breathe our dai-ly prayer,
2. Gen-tle Je-sus, look in pit-y, From Thy great white throne a-bove;

mf

Save us from all harm and dan-ger, Take us 'neath Thy shel-t'ring care.
All the night Thy Heart is wake-ful, In Thy Sac-ra-ment of love.

Save us from the wiles of Sa-tan, 'Mid the lone and sleep-ful night,
Shades of e-ven fast are fall-ing, Day is fad-ing in-to gloom.

rall

Sweet-ly may bright Guardian An-gels Keep us 'neath their watchful sight.
When the shades of death fall 'round us, Lead Thine ex-iled chil-dren home.

Little King, so fair and sweet

School Hymn

S. N. P.

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

Unison

1. Lit - tle King, so fair and sweet, See us gath - ered at Thy feet:
2. Raise Thy lit - tle hand to bless All our child - hood's hap - pi - ness,

Be Thou Mon - arch of our school, It shall pros - per 'neath Thy rule,
Bless our sor - row and our pain, That each cross may be our gain.

We will be Thy sub - jects true, Brave to suf - fer, brave to do;
By Thine own sweet childhood, Lord, Sanc - ti - fy each thought and word,

All our hearts to Thee we bring, Take them, keep them, lit - tle King.
Set Thy seal on ev - 'ry thing Which we do, O lit - tle King.

3. Be our Teacher when we learn,
All the hard to easy turn;
Be our Playmate when we play,
So we shall indeed be gay.
Keep us happy, keep us pure,
While our childhood shall endure,
All its days to Thee we bring,
Bless them, guard them, little King.

4. And when holidays have come,
Call Thy children to Thy home,
In that gentle voice of Thine,
Which we know, sweet Child Divine.
At the gate, oh, meet us thus,
As we loved Thee— Child like us;
Stretch Thine hands in welcoming
To Thine own, O little King.

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When Blossoms flowered 'mid the snows

A Christmas Carol

For Unison Chorus

Frederick H. Martens

Pietro A. Yon*

Andante mosso *mf*

1. When

p

blos-soms flow-ered 'mid the snows Up-on a win-ter night, Was
gain the heart with rap-ture glows To greet the ho-ly night, That

p

rall *a tempo*

born the Child, the Christmas Rose, The King of Love and Light. The
gave the world its Christmas Rose, Its King of Love and Light. Let

rall *a tempo*

The musical score is written for a unison chorus and piano accompaniment. It features a key signature of two sharps (F# and C#) and a 12/8 time signature. The tempo is marked 'Andante mosso'. The score is divided into three systems. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of the lyrics. The third system contains the second line of the lyrics. The piano accompaniment consists of a treble and bass clef staff. The vocal line is written on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings.

British Copyright Secured

p

an - gels sang, the shep - herds sang, The
 ev - 'ry voice ac - claim His name, The

grate-ful earth re-joiced; _____ And at His bless - ed
 grate-ful cho - rus swell. _____ From par - a - dise to

f

Refrain
pp

birth the stars Their ex-ul - ta-tion voiced. _____ 0
 earth He came That we with Him might dwell. _____

Non troppo lento

come let us a - dore Him, O come let us a -

(Oboe)

(Sw.) pp

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Non troppo lento'. The lyrics 'come let us a - dore Him, O come let us a -' are written below the vocal line. An '(Oboe)' part is indicated above the piano staff, and '(Sw.) pp' (Swell, pianissimo) is written below the piano staff.

dore Him, O come let us a - dore ——— Him

This system contains the second line of the musical score. The vocal melody continues with the lyrics 'dore Him, O come let us a - dore ——— Him'. The piano accompaniment continues with a similar rhythmic pattern.

Christ ——— the Lord. ——— 2. A -

rall

This system contains the third line of the musical score. The vocal melody concludes with the lyrics 'Christ ——— the Lord. ——— 2. A -'. The piano accompaniment features a 'rall' (rhythmally) marking. The system ends with a repeat sign.

FOR CHILDREN
The Infant Jesus

127

Dear little One! how sweet Thou art
Christmas

For additional Children's Hymn see No. 87

Father Faber

Nicola A. Montani

Andante

p

1. Dear lit-tle One! how sweet Thou art, Thine eyes, how bright they shine; So
2. How faint and fee-ble is Thy cry, Like plaint of harm-less dove, When

p

bright, they al-most seem to speak When Ma-ry's look meets thine!
Thou dost mur-mur in Thy sleep Of sor-row and of love.

3. When Mary bids Thee sleep Thou sleep'st,
Thou wakest when she calls;
Thou art content upon her lap,
Or in the rugged stalls.

4. Saint Joseph takes Thee in his arms,
And smoothes Thy little cheek,
Thou lookest up into his face
So helpless and so meek.

5. Yes! Thou art what Thou seem'st to be,
A thing of smiles and tears;
Yet Thou art God, and Heaven and earth
Adore Thee with their fears.

HOLY COMMUNION

Acts of Faith, Hope, Love and Contrition
Great God, whatever through Thy Church

From a Slovak Hymnal
Adapted and Arr. by N. A. M.

Maestoso

f Faith 1. Great God, what-ev-er thro' Thy Church Thou teachest to be true, I
f Hope 2. My God, I firm-ly hope in Thee, For Thou art great and good; Thou
 firm-ly do be-lieve it all, And will con-fess it, too. Thou
 gav-est us Thine on-ly Son To die up-on the Rood. I
f nev-er canst de-ceiv-ed be, Thou nev-er canst de-ceive, For
 hope thro' Him for grace to live As Thy com-mandments teach, And
 Thou art truth it-self, and Thou Dost tell me to be-lieve.
 thro' Thy mer-cy, when I die The joys of Heav'n to reach.

rall a tempo

Act of Love

3. With all my heart and soul and strength,
 I love Thee, O my Lord,
 For Thou art perfect, and all things
 Were made by Thy blest Word.
 Like me to Thine own image made,
 My neighbor Thou didst make,
 And as I love myself, I love
 My neighbor for Thy sake.

Act of Contrition

4. Most Holy God, my very soul
 With grief sincere is mov'd,
 Because I have offended Thee,
 Whom I should e'er have lov'd.
 Forgive me, Father; I am now
 Resolved to sin no more,
 And by Thy holy grace to shun
 What made me sin before.

O Lord, I am not worthy

Nicola A. Montani

Lento con espressione

p

1. O Lord, I am not worthy That
2. And hum-bly I'll re-ceive Thee, The

Thou should'st come to me; But speak the words of
Bride-groom of my soul, No more by sin to

rall

com-fort, My spir-it healed shall be.
grieve Thee, Or fly Thy sweet con-trol.

3. O Mighty Eternal Spirit
Unworthy tho' I be,
Prepare me to receive Him
And trust the Word to me.

Jesus, Thou art coming

Acts before Communion

Words by S.N.D.

Adapted and Arr. by N.A.M.
From a Slovak Hymnal

Moderato

1. Je - sus, Thou art com - ing, Ho - ly as Thou art,
2. Who am I, my Je - sus, That Thou com'st to me?

Thou, the God who made me, To my sin - ful heart.
I have sinned a - gainst Thee Of - ten, griev - ous - ly;

Je - sus, I be - lieve it On Thy on - ly word;
I am ver - y sor - ry I have caused Thee pain;

rall
Kneel - ing, I a - dore Thee As my King and Lord.
I will nev - er, nev - er, Wound Thy Heart a - gain.

Trust

3. Put Thy kind arms round me,
Feeble as I am;
Thou art my Good Shepherd,
I, Thy little lamb;
Since Thou comest, Jesus,
Now to be my Guest,
I can *trust* Thee always,
Lord, for all the rest.

Love and Desire

4. Dearest Lord, I *love* Thee,
With my whole, whole heart,
Not for what Thou givest,
But for what Thou art.
Come, oh, come, sweet Saviour!
Come to me, and stay,
For I *want* Thee, Jesus,
More than I can say.

Offering and petition

5. Ah! what gift or present,
Jesus, can I bring?
I have nothing worthy
Of my God and King;
But Thou art my Shepherd,
I, Thy little lamb;
Take *myself*, dear Jesus,
All I have and am.
6. Take my body, Jesus,
Eyes, and ears, and tongue;
Never let them, Jesus,
Help to do Thee wrong.
Take my heart, and fill it
Full of love for Thee;
All I have I give Thee,
Give Thyself to me.

HOLY COMMUNION

Jesus, Jesus come to me

Hymn before Communion

For additional Communion Hymns see Nos. 49, 51, 54, and Hymns in honor of the Blessed Sacrament. See also "Acts," Nos. 128, 129, 130, 145.

Tr. Sister Jeanne Marie S.N.D.

Based upon a German Melody but altered and re-arranged by N.A.M.

Slowly

1. Je - sus, Je - sus, come to me,
 2. Je - sus, I live for Thee,
 3. Com - fort my poor soul dis - tressed,

All my long - ing is for Thee, Of all friends the
 Je - sus, I die for Thee, I be -
 Come and dwell with - in my breast, Oh how oft I


best Thou art, Make of me Thy coun - ter - part.
 long to Thee, For - e'er in life and death.
 long for Thee, Je - sus, Je - sus, come to me.

My God, accept my heart this day

M. Bridges

Nicola A. Montani

Slowly with devotion



p

1. My God, ac - cept my heart this day, And
2. Be - fore the cross of Him who died, Be -

p



make it al - ways Thine, That I from Thee no
hold I pros - trate fall; Let ev - 'ry sin be



more may stray, No more from Thee de - cline.
cru - ci - fied, Let Christ be all in all.

3. Anoint me with Thy heavenly grace, 4. May the dear blood, once shed for me,
Adopt me for Thine own, — My best atonement prove ; —
That I may see Thy glorious face That I from first to last may be
And worship at Thy throne. The purchase of Thy love!

5. Let every thought, and work, and word,
To Thee be ever giv'n —
Then life shall be Thy service, Lord,
And death the gate of heaven!

Jesus, my Lord! behold at length the time

Act of Contrition

Bishop Chadwick

Traditional Melody
Adapted and Arr. by N.A.M.

Moderato

1. Je-sus, my Lord! be-hold at length the time When I re-solve to
2. Since my poor soul Thy precious Blood has cost Suf-fer it not for

Refrain

turn a-way from crime.
ev-er to be lost. 1-3. Oh, par-don me, Je-sus Thy mer-cy I im-

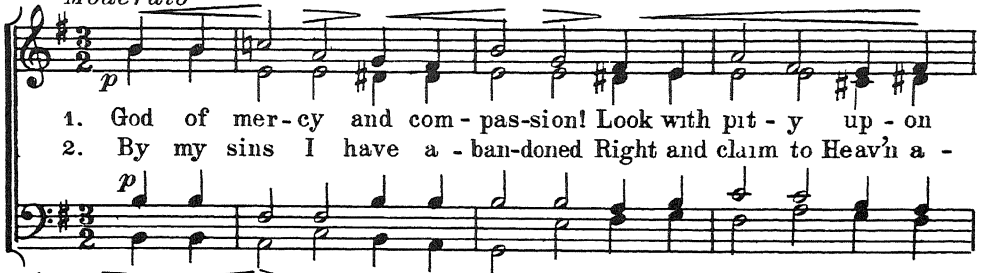
plore; I will nev-er more of-fend Thee; Oh, fend Thee; no never more.

3. Kneeling in tears, behold me at Thy Feet,
Like Magdalene, forgiveness I entreat.
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee;
Oh pardon me, Jesus, Thy mercy I implore,
I will never more offend Thee— no, never more.

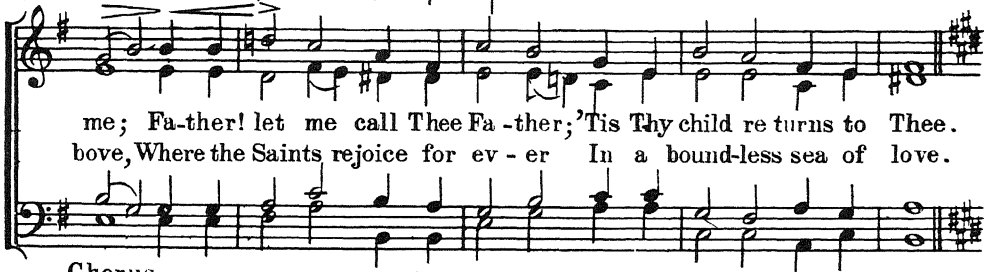
God of mercy and compassion

Rev. E. Vaughan

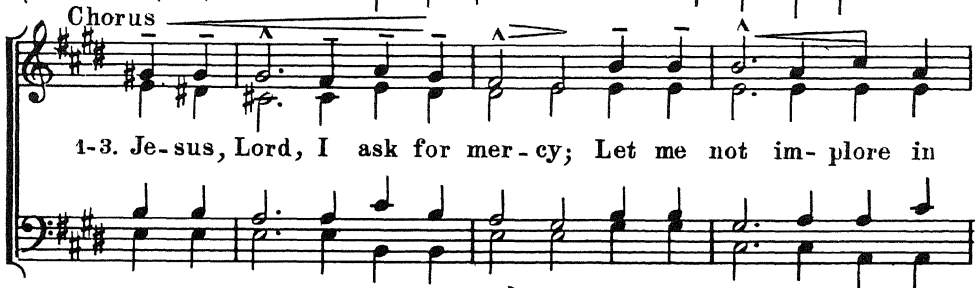
Nicola A. Montani

Moderato


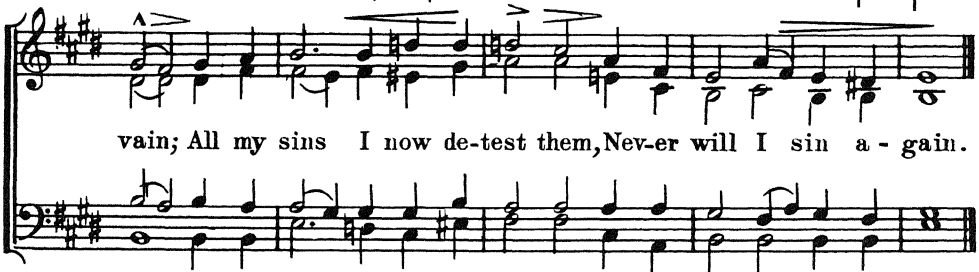
1. God of mer-cy and com-pas-sion! Look with pit-y up-on
 2. By my sins I have a-ban-doned Right and claim to Heav'n a-



me; Fa-ther! let me call Thee Fa-ther; 'Tis Thy child re- turns to Thee.
 bove, Where the Saints re-joice for ev-er In a bound-less sea of love.



Chorus
 1-3. Je-sus, Lord, I ask for mer-cy; Let me not im-plore in



vain; All my sins I now de-test them, Nev-er will I sin a-gain.

3. See our Saviour, bleeding, dying,
 On the Cross of Calvary;
 To that Cross my sins have nailed Him,
 Yet He bleeds and dies for Me.

Chorus:

Jesus, ever-loving Saviour

Hymn for a Happy Death

Based on a melody by Franz Schubert
Adapted and re-arranged by N.A.M.

The musical score is written for voice and piano. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and hymn-like, with a gentle, flowing character. The lyrics are printed below the notes, with some words in italics. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The lyrics are as follows:

1. Je - sus, ev - er lov - ing Sav - iour, Thou didst live and die for me;
2. When the last dread hour ap - proach - ing Fills my guilt - y soul with fear,
Liv - ing, I will live to love Thee, Dy - ing, I will die for Thee. Je - sus!
All my sins rise up be - fore me, All my vir - tues dis - ap - pear. Je - sus!
Je - sus! By Thy life and death and sor - row, Help me in my ag - o - ny.
Je - sus! Turn not Thou in an - ger from me; Ma - ry, Jo - seph, then be near!

3. Mary, thou canst not forsake me, 4. Jesus, when in cruel anguish
 Virgin-mother undefiled;
 Thou didst not abandon Jesus,
 Dying, tortured, and reviled.
 Jesus! Jesus!
Send Thy Mother to console me: By those three long hours of sorrow
 Mary, help thy guilty child! Thou didst purchase hope for me.

5. Then, by all that Thou didst suffer,
 Grant me mercy in that day;
 Help me, Mary, my sweet Mother,
 Holy Joseph, near me stay.
 Jesus! Jesus!
Let me die, my lips repeating,
 Jesus, mercy! Mary, pray!

GENERAL
The Holy Family
Happy we who thus united

136

Rev. E. Vaughan

"Ave Virgo" 15th Century melody

Allegro moderato

Adapted and Arr. by N. A. M.

mf 1. Hap-py we, who thus u-nit-ed Join in cheer-ful mel-o-dy;
2. Je-sus, whose al-might-y bid-ding All cre-at-ed things ful-fil,

mf Praising Je-sus, Ma-ry, Jo-seph, In the "Ho-ly Fam-i-ly?"
Lives on earth in meek sub-jec-tion To His earth-ly par-ents' will.

Je-sus, Ma-ry, Jo-seph, help us, That we ev-er true may be,
Sweet-est In-fant, make us pa-tient And o-be-dient for Thy sake;

To the prom-is-es that bind us To the "Ho-ly Fam-i-ly?"
Teach us to be chaste and gen-tle, All our storm-y pas-sions break.

3. Mary! thou alone wert chosen
Virgin Mother of thy Lord:
Thou didst guide the early footsteps
Of the Great Incarnate Word.
Dearest Mother! make us humble;
For thy Son will take His rest
In the poor and lowly dwelling
Of a humble sinner's breast.

4. Joseph! Thou wert called the father
Of thy Maker and thy Lord;
Thine it was to save thy Saviour
From the cruel Herod's sword.
Suffer us to call thee father;
Show to us a father's love;
Lead us safe through every danger
Till we meet in heaven above.

GENERAL
The Rosary
 The Glorious Mysteries

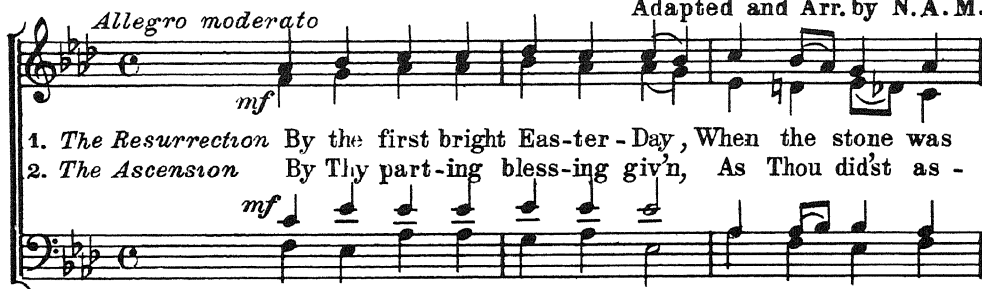
By the first bright Easter Day

For the Joyful Mysteries see Hymn No. 86.

C. M. Caddell

From a Slovak Hymnal
 Adapted and Arr. by N. A. M.

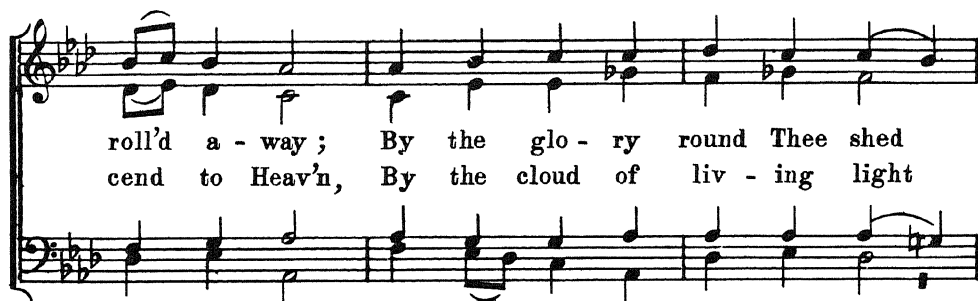
Allegro moderato



mf

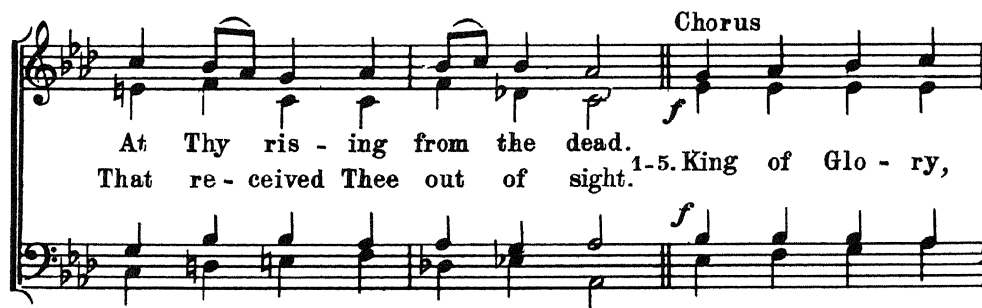
1. *The Resurrection* By the first bright Eas-ter - Day, When the stone was
 2. *The Ascension* By Thy part-ing bless-ing giv'n, As Thou did'st as -

mf



roll'd a - way; By the glo - ry round Thee shed
 cend to Heav'n, By the cloud of liv - ing light

Chorus



At Thy ris - ing from the dead.
 That re - ceived Thee out of sight. 1-5. King of Glo - ry,

f

hear our cry; Make us soon Thy joy to see,

Where en-throned in ma-jes-ty— Count-less an-gels sing to Thee.

3. *The Descent of the Holy Ghost*

By that rushing sound of might
 Coming down from heaven's height;
 By the cloven tongues of fire,
 Holy Ghost, our hearts inspire!

Chorus:

4. *The Assumption of our Lady*

See the Virgín Mother rise,
 Angels bear her to the skies;
 Mount aloft, imperial Queen,
 Plead on high the cause of men!

Chorus:

5. *The Coronation of our Lady*

Mary reigns upon the throne
 Pre-ordained for her alone;
 Saints and angels round her sing,
 Mother of our God and King.

Chorus:

GENERAL
Evening Hymn
Sweet Saviour! bless us ere we go

Father Faber

Nicola A. Montani

Andante ma non troppo

1. Sweet Sav-iour! bless us ere— we go; Thy word in - to our
2. The day is done; its hours have run; And Thou hast tak - en

minds in-stil; And make our luke-warm hearts to glow With low-ly
count of all, The scan-ty tri-umphs grace hath won, The bro-ken

Refrain

love and fer-vent will. 1-4. Thro' life's long day and death's dark night,
vow, the fre-quent fall.

O gen-tle Je-sus! be our light; Je-sus! be our light.

3. Grant us, dear Lord! from evil ways
True absolution and release;
And bless us more than in past days
With purity and inward peace.

||: Through life's long day and death's
dark night,

O gentle Jesus! be our light. :||

4. For all we love, the poor, the sad,
The sinful,— unto Thee we call;
Oh let Thy mercy make us glad;
Thou art our Jesus and our All.

||: Through life's long day and death's
dark night,

O gentle Jesus! be our light. :||

GENERAL
Evening Hymn

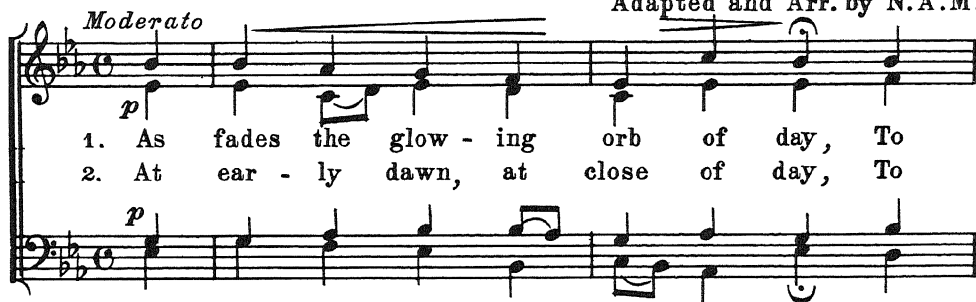
139

As fades the glowing orb of day
Jam sol recedit igneus

Translated by T. J. Potter

S. Webbe (1740-1816)
Adapted and Arr. by N.A.M.

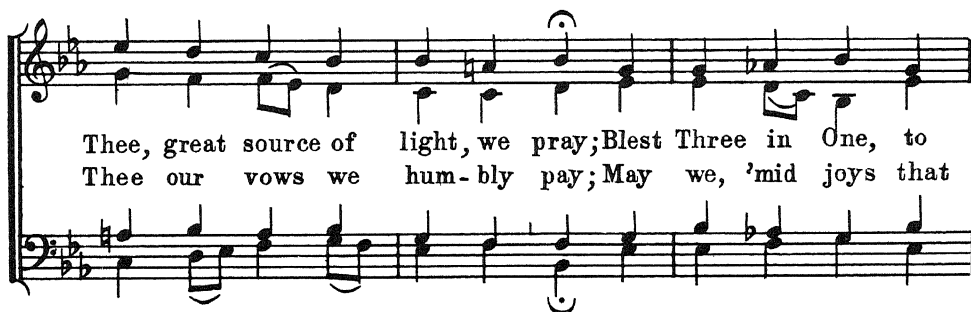
Moderato



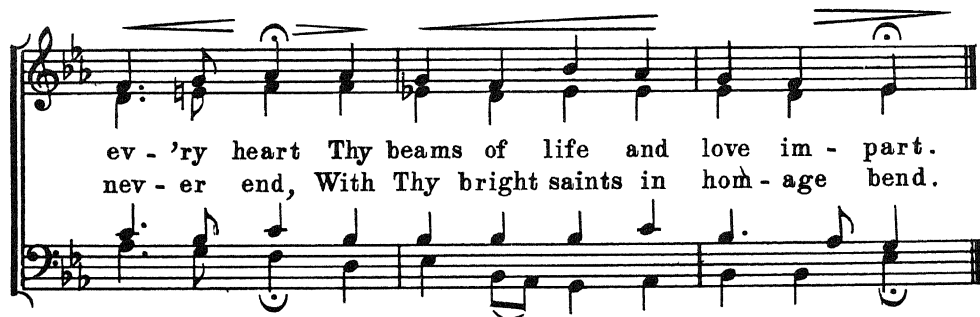
p

1. As fades the glow - ing orb of day, To
2. At ear - ly dawn, at close of day, To

p



Thee, great source of light, we pray; Blest Three in One, to
Thee our vows we hum - bly pay; May we, 'mid joys that



ev - 'ry heart Thy beams of life and love im - part.
nev - er end, With Thy bright saints in hom - age bend.

GENERAL
Evening Hymn

When day's shadows lengthen

Mane nobiscum, quoniam ad vesperascit

Dr. F. G. Lee

Traditional Melody

Adapted and Arr. by N. A.M.

Andante

pp 1. When day's shadows lengthen, Je - sus, be Thou near:—
mf 2. When the night grows dark-est, And the stars are pale,—

pp Par - don, com - fort, strengthen, Chase a - way my fear;
mf When the foe - men gath - er In death's mist - y vale,

rall
f Love and hope be deep - end,— Faith more strong and clear.
 Be Thou Sword and Buck - ler,— Be Thou Shield and Mail.

3. Come, Thou Food of angels,
 Source of every grace,
 In Thy Father's mansions
 Give me soon a place;
 That unveiled in splendor
 I may see Thy Face.

4. Then be near me, Jesus,
 Enemies shall flee:
 Hidden God and Saviour,
 Thou my comfort be:
 Food, and Priest, and Victim,
 Let me feed on Thee.

5. So shall no fears chill me
 On that unknown shore;
 For in death He conquered,
 And can die no more.
 His Hand guards and guides me
 To the heavenly door.

5. Blessed warfare over,
 Endless rest alone;
 Tears no more, nor sorrow,
 Neither sigh nor moan,
 But a song of triumph
 Round about the throne.

GENERAL Praise we our God with joy

141

Canon Oakeley

The Praise of God

Processional

Nicola A. Montani

Allegro maestoso (with well-marked rhythm)

1. Praise we our God with joy And glad-ness nev-er end-ing;
2. He is our Shep-herd true, With watch-ful care un-sleep-ing;

An- gels and Saints with us Their grate-ful voic- es blend-ing.
On us, His err-ing sheep, An eye of pit- y keep-ing.

He is our Fa-ther dear, O'er filled with Fa-ther's love;
He with a might-y arm The bonds of sin doth break,

Mer-cies un-sought, un-known He show-ers from a- bove.
And to our bur-den'd hearts In words of peace doth speak.

3 Bleeding, we lay, but He
With soothing bands hath bound us;
Dark was our path, but He
Hath poured His Light around us;
Graces in copious streams
From that pure fountain come,
Down to our heart of hearts,
Where God hath set His home.

4. His Word our lantern is,
His Peace our consolation;
His Sweetness all our rest,
Himself our great Salvation!
Then live we all to God;
Rely on Him in faith,
Be He our guide in life,
Our joy, our hope, in death.

Praise to the Holiest in the height

Dream of Gerontius

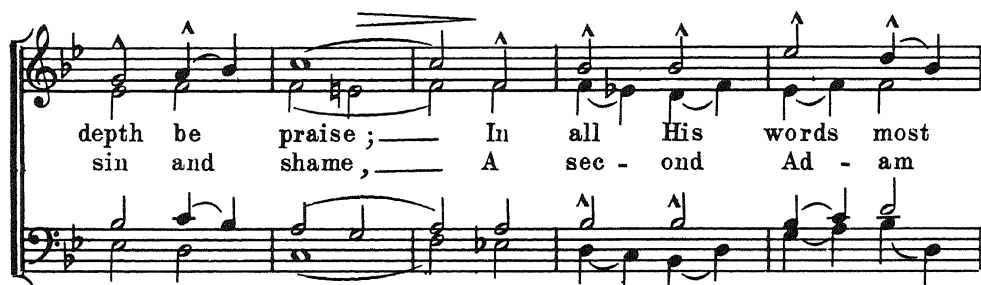
Cardinal Newman

Processional

Nicola A. Montani

With spirit


1. Praise to the Ho - li - est in the height, And in the
2. O lov - ing wis - dom of our God! When all was



depth be praise; — In all His words most
sin and shame, — A sec - ond Ad - am



won - der - ful, Most sure in all His ways!
to the fight And to the res - cue came.

3. O wisest love! that flesh and blood Which did in Adam fail,
Should strive afresh against the foe, Should strive and should prevail;
4. And that a higher gift than grace Should flesh and blood refine,
God's Presence and His very Self, And Essence all-divine.
5. O generous love! that He who smote In man for man the foe,
The double agony in man For man should undergo;
6. And in the garden secretly, And on the Cross on high,
Should teach His brethren and inspire To suffer and to die.

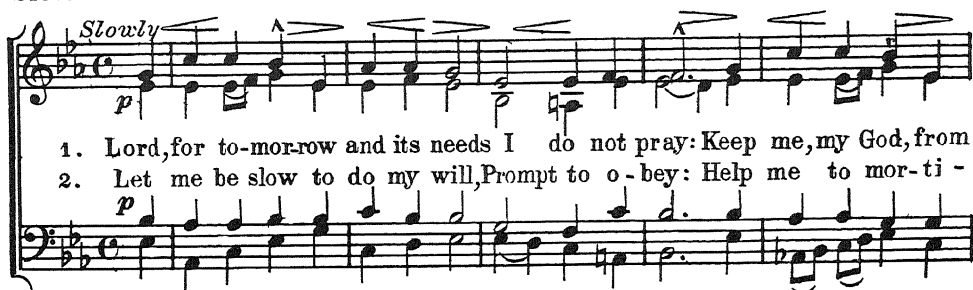
Lord, for tomorrow and its needs

("Just for today")

Sister M. Xavier S.N.D.

Nicola A. Montani

Slowly



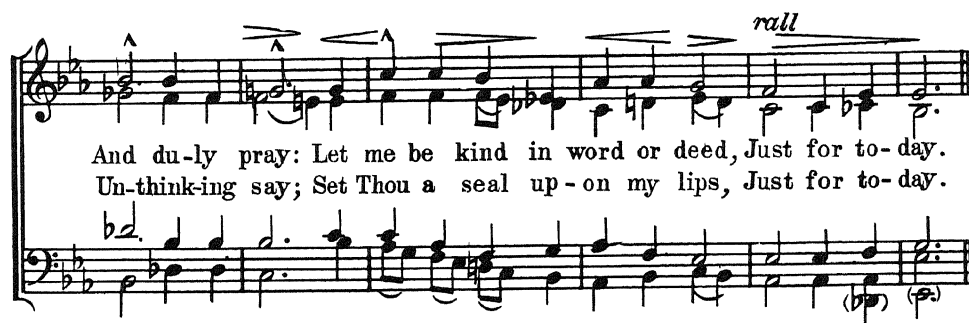
1. Lord, for to-mor-row and its needs I do not pray: Keep me, my God, from
 2. Let me be slow to do my will, Prompt to o-bey: Help me to mor-ti-

accel



stain of sin, Just for to-day. Let me both di-li-gent-ly work,
 fy my flesh, Just for to-day. Let me no wrong or i-dle word

rall



And du-ly pray: Let me be kind in word or deed, Just for to-day.
 Un-think-ing say; Set Thou a seal up-on my lips, Just for to-day.

- | | |
|---|--|
| 3. Let me in season, Lord, be grave,
In season, gay;
Let me be faithful to Thy grace,
Just for to-day.
And if to-day my tide of life
Should ebb away,
Give me Thy Sacraments divine,
Sweet Lord, to-day. | 4. In Purgatory's cleansing fires
Brief be my stay;
Oh, bid me, if to-day I die,
Go home to-day.
So, for to-morrow and its needs,
I do not pray;
But keep me, guide me, love me, Lord,
Just for to-day. |
|---|--|

Why art thou sorrowful?

The Remembrance of Mercy

Father Faber

S. M. Yenn

Moderato

p

1. Why art thou sor-row-ful, ser-vant of God? And
 2. Oh, is there a thought in the wide world so sweet, As that

mf

what is this dul - ness that hangs o'er thee now? Sing the
 God has so cared for us, bad as we are, That He

cresc

cresc

prais-es of Je - sus, and sing them a - loud, And the
 thinks for us, plans for us, stoops to en - treat, And

*Poco più
mosso*

song shall dis - pel the dark cloud from thy brow.— Sing the
fol - lows us, wan - der we ev - er so far?— That He

Meno

prais - es of Je - sus, and sing them a - loud, And the
thinks for us, plans for us, stoops to en - treat, And

allargando

rit

song shall dis - pel — the dark cloud from thy brow.
fol - lows us, wan - der we ev - er so far?

3. Oh, then, when the spirit of darkness comes down
With clouds and uncertainties into thy heart,
||: One look to thy Saviour, one thought of thy crown,
And the tempest is over, the shadows depart. :||
4. That God hath once whispered a word in thine ear,
Or sent thee from Heaven one sorrow for sin,
||: Is enough for a life both to banish all fear,
And to turn into peace all the troubles within. :||

Acts of Faith, Hope and Charity

For Acts of Contrition etc. see Nos. 128, 133, and Hymns for Holy Communion.

(A) ACT OF FAITH

Anon.

St. Patrick's Hymn Book

Moderato (Recitativo libero)

My God, I be-lieve in Thee, And all Thy Church doth teach,

Because Thou hast said it— And Thy word is true.

The musical score for 'Act of Faith' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment begins with a bass clef, a key signature of one sharp, and a common time signature. The tempo/mood is marked 'Moderato (Recitativo libero)'. The lyrics are 'My God, I be-lieve in Thee, And all Thy Church doth teach,'. The second system continues the vocal and piano lines with the lyrics 'Because Thou hast said it— And Thy word is true.'.

(B) ACT OF HOPE

My God, I hope in Thee, For Grace and for glo - ry,

The musical score for 'Act of Hope' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment begins with a bass clef, a key signature of one sharp, and a common time signature. The tempo/mood is marked 'Moderato (Recitativo libero)'. The lyrics are 'My God, I hope in Thee, For Grace and for glo - ry,'. The second system continues the vocal and piano lines with the lyrics 'Because Thou hast said it— And Thy word is true.'.

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Because of Thy prom - is - es, Thy mer - cy, and Thy pow'r.

(C) ACT OF CHARITY



My God, because Thou art so good, I love Thee with all my heart,



And for Thy sake, I love my neigh-bor as my - self.

OUR MOTHER OF SORROWS
Passiontide and B.V.M.

What a Sea of Tears and Sorrows

O quot undis lacrymarum

Ch. Gounod

Tr. by Rev. F. Campbell

Adapted and Arr. by N. A. M.

Andante religioso

1. What a sea of tears and sor - rows, Did the soul of
2. Oh, that mourn - ful Vir - gin - Moth - er, See her tears how

Ma - ry toes To and fro up - on its bil - lows
fast they flow Down up - on His man - gled Bod - y

While she wept her bit - ter loss; In her arms her
Wound - ed Side and thorn - y Brow; While His Hands and

Je - sus hold - ing, Torn so new - ly from the Cross.
Feet she kiss - es, Pic - ture of im - mor - tal woe.

3. Oft, and oft His Arms and Bosom, Fondly straining to her own;
Oft, her pallid lips imprinting On each Wound of her dear Son:
Till at last in swoons of anguish, Sense and consciousness are gone.
4. Gentle Mother, we beseech thee,
By thy tears and troubles sore;
By the death of thy dear Off-spring,
By the bloody Wounds He bore;
Touch our hearts with that true sorrow
Which afflicted thee of yore.

The Divine Praises

Organ sustains chords in recitations .

J. Lewis Browne

Slowly

Bless-ed be God! Bless-ed be His Ho-ly Name! Bless-ed be

Organ sustains chord
Voices

Je-sus Christ, true God and true Man; Bless-ed be the Name of

Je - sus; Bless-ed be His most Sa-cred Heart Bless-ed be

V.S.

Je-sus in the most Ho-ly Sac-ra-ment of the Al - tar!

Faster *Slowly*

Bless-ed be the great Moth-er of God, Ma-ry most ho-ly!

Organ sustains chord
a tempo (recitando leggiero)

Blessed be her Ho-ly and Im-ma-cu-late Con-cep-tion, Blessed be the Name of Ma-ry,
Blessed be St. Jo-seph her

Muéstoso *3* *allarg.*

Vir-gin and Moth-er.
most chaste spouse Bless-ed be God in His an-gels, and in His Saints.

148

The Lord's Prayer

Our Father, Who Art in Heaven

Andante religioso *rall* Nicola A. Montani

Our Fa-ther Who Art in heav-en, hal-lowed be Thy Name; Thy

a tempo

King-dom come; Thy will be done on earth, as it is in heav-en. Give

marcato *rall*

us this day our dai-ly bread; And for-give us our tres-pass-es

a tempo *Largo*

we for-give those who trespass a-gainst us. And lead us not in-to temp-

rit. sino al fine

ta-tion; but de-liv-er us from e-vil. A-men.

Hail, Mary, full of Grace

The Angelical Salutation

Nicola A. Montani

Devoto (Slowly) Con espressione

pp Hail, Ma - ry, full of grace; the Lord is with thee: blessed

art thou a - mongst wom - en, and bless - ed is the fruit of thy

Slower

womb, Je - sus. Ho - ly Ma - ry, Moth - er of God, pray for us

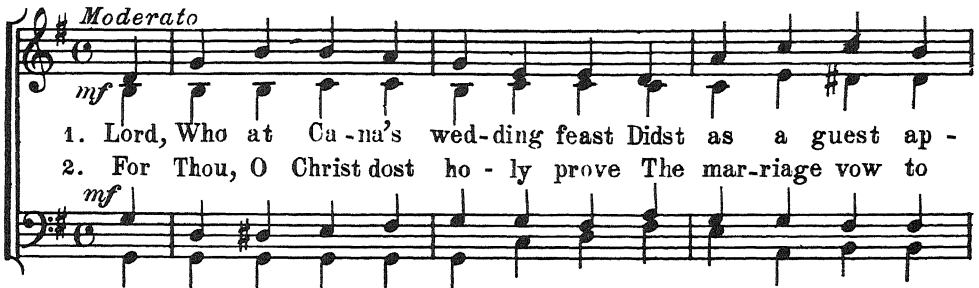
sin - ners, now, and at the hour of our death. A - men.

Lord, Who at Cana's Wedding Feast

A. Thrupp

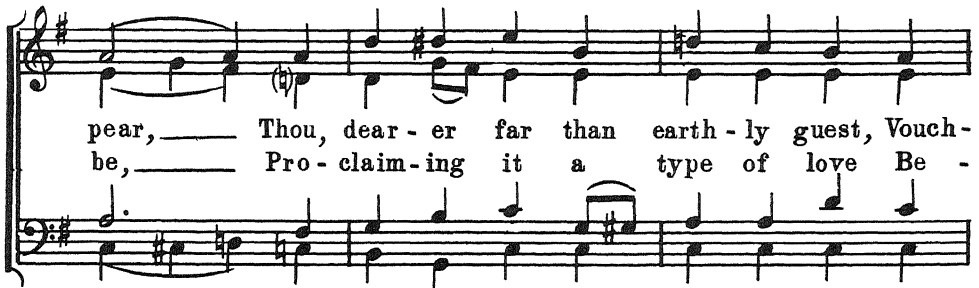
J. Lewis Browne

Moderato



mf

1. Lord, Who at Ca-na's wed-ding feast Didst as a guest ap -
 2. For Thou, O Christ dost ho - ly prove The mar-riage vow to



pear, — Thou, dear - er far than earth - ly guest, Vouch -
 be, — Pro - claim - ing it a type of love Be -



safe Thy pres - ence here; — A - - - men.
 tween the Church and Thee. — A - men.

p A - - - men.

3. The holiest vow that man can make, 5. On those who at Thine altar kneel,
 The golden thread in life, O Lord, Thy blessing pour,
 The bond that none may dare to break, That each may wake the other's zeal
 That bindeth man and wife; To love Thee more and more:

4. Which blest by Thee, whate'er betides, 6. Oh grant them here in peace to live,
 No evil shall destroy, In purity and love,
 Through care-worn days each care divides, And, this world leaving, to receive
 And doubles ev'ry joy. A crown of life above!

Creator Alme Siderum

D. Thermignon

Adapted and Arr. by N.A.M.

1. Cre - á - tor al - me sí - de - rum, Ae - tér - na
2. Qui daé - mo - nis ne fraú - di - bus Per - í - ret

lux cre - dén - ti - um, Je - su, Re - dém - ptor ó - mni -
or - bis, ím - pe - tu A - mó - ris a - ctus, lán - gui -

um, In - tén - de vo - tis súp - pli - cum. *After last verse*
di Mun - di me - dé - la fa - ctus es. A - men.

3. Cummúne qui mundi nefas
Ut expiáres, ad crucem
E Vírginis sacrário
Intácta prodís víctima.

4. Cujus potéstas glóriæ,
Noménque cum primum sonat,
Et coélites et inferi
Treménte curvántur genu.

5. Te deprecámur, últimæ
Mágnam deí Júdicem,
Ármis supérnae grátiae
Defénde nos ab hóstibus.

6. Virtus, honor, laus, glória
Deo Patri cum Filio,
Sancto simul Paráclito,
In saeculórum saécula. Amen.

Veni, Veni Emmanuel

Ancient chant
Acc. by N. A. M.

1. Vé - ni, vé - ni Em - mán - nu - el! Cap - tí - vum sól - ve Ís - ra - el
2. Vé - ni, O Jés - se Ví - r - gu - la! Ex hós - tis tú - os ún - gu - la

Qui gé - mit in ex - í - li - o Pri - vá - tus De - i Fí - li - o.
De spé - cu tu - os tar - ta - ri, E - duc, et an - tro bá - rath - ri.

1-4. Gáu - de, Gáu - de, Em - mán - u - el Nas - cé - tur pro te, Ís - ra - el.

3. Veni, veni O Óriens!
Soláre nos advéniens:
Noctis depélle nébulas,
Dirásque nóctis ténebras
Gaúde, etc.

4. Veni Clavis Davídica!
Regna, reclúde cóelica
Fac iter tútum supérnum
Et claúde vías ínferum
Gaude, etc.

O Emmanuel

Antiphonae Majores
Harmonized by N.A.M.

Second Mode

O — Em - má - nu - el, Rex et lé - gi - fer no - ster,

ex - spe - ctá - ti - o gén - ti - um, ————— Et Sal - vá - tor

rall
e - á - rum: ve - ni Ad Sal - ván - dum nos. Dó - mi - ne De - us no - ster.

ADVENT
En Clara Vox Redarguit

154

Antiphonale (Vatican Edition)
Harmonized by N.A.M.

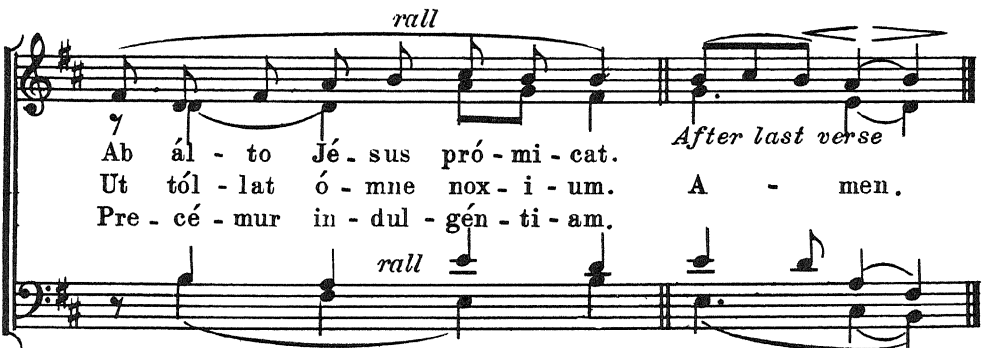
First Mode



1. En clá - ra vox re - dár - gu - it Ob - scú - ra quae -
2. Mens jam re - súr - gat tór - pi - da, Non ám - pli - us
3. En A - gnus ad nos mít - ti - tur Lax - á - re gra -



que, pér - so - nans: Pro - cul fu - gén - tur só - mni - a ,
ja - cens hu - mi: Si - dus re - fúl - get jam no - vum,
tis dé - bi - tum: O - mnes si - mul cum lá - cri - mis



rall
Ab ál - to Jé - sus pró - mi - cat. *After last verse*
Ut tól - lat ó - mne nox - i - um. A - men.
Pre - cé - mur in - dul - gén - ti - am.
rall

4. Ut cum secúndo fúlserit,
Metúque mún - dum cinxerit,
Non pro reátu púniat,
Sed nos pius tunc prótegat.

5. Virtus, honor, laus, glória
Déo Patri cum Fílio,
Sáncto simul Paráclito,
In saeculórum saecula. Amen.

155 a

CHRISTMAS

Jesu Redemptor Omnium

Vatican Antiphonale
Harmonized by N.A.M.

1. Je - su Re - dém - ptor ó - mni - um, Quem lu - cis an - te o -

rí - gi - nem, Pa - rem pa - tér - nae gló - ri - ae,

rall Pa - ter su - pré - mus é - di - dit. *After last verse* A - men.

155 b

Alternate setting by Taler
Dominican Monk

Monastery of Strasbourg 1361

Arr by N. A. M.

(May be sung in alternate fashion with 155 a)

1. Je - su Red - ém - ptor ó - mni - um Quem lu - cis

2. Tu lu - men et splen - dor Pa - tris, Tu spes per -

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an - te o - rí - gi - nem, Pa - rem pa - tér - nae gló - ri -
en - nis ó - mni - um: In - tén - de quas fun - dunt pre -

ae, Pa - ter su - pre - mis é - di - dit. A - men.
ces, Tu - i per or - bem ser - vu - li.

3. Meménto, rerum Cónditor,
Nostri quod olim corporis,
Sacráta ab alvo Vírginis
Nascendo, formam sumpseris.

4. Testátur hoc praesens dies,
Cúrrens per anni círculum,
Quod sólus e sinu Patris
Mundi sálus advéneris.

5. Hunc astra, tellus, aéquora,
Hunc omne quod coelo subest,
Salutis auctórem novae
Novo salútat cántico.

6. Et nos, beáta quos sacri
Rigávit unda sánguinis,
Natális ob diem tui,
Hymni tribútum sólvimus.

7. Jesu, tibi sit gloria,
Qui nátus es de Vírgine,
Cum Patrē et almo Spíritu,
In sempitérna saécula. Amen.

Resonet in Laudibus

Arr. by N.A.M.

Christmas Song of the XIV Century

p

1 Ré-so-net in lau-di-bus Cum ju-cún-dus plaúsi-bus, Si-on cum fi-

2. Si-on lau-da Dó-mi-num Sal-va-tó-rem ó-mni-um Vir-go pa-rit

f

dé-li-bus.
Fí-li-um.

1-6. Ap-pá-ru-it quem gé-nu-it Ma-rí-a. Gau-dé-te, gau-dé-te.

f

Christus ná-tus hó-di-e! Gau-dé-te, gau-dé-te, ex Ma-rí-a Vír-gi-ne.

3. Pú-eri concúr-rite
Nato Regi psállite
Voce pia dícite
Appáruit, etc.

4. Ná-tus est Emmá-nuel
Quem praedíxit Gábriel
Téstis est Ezé-chiel
Appáruit, etc.

5. Juda cum cantóribus
Grádere de fóribus
Et dic cum pastóribus
Appáruit, etc.

6. Qui régnat in aéthere,
Vénit ovem quaérere,
Nólens eam pérdere,
Appáruit, etc.

CHRISTMAS
Ecce Nomen Domini Emmanuel

157

Harmonized by N.A.M.

Ec-ce Nómen Dómini Emmánu-el, Quod annunti-á-tum est per Gábiel,

The first system of the musical score features a treble and bass staff in B-flat major (two flats). The melody is written in the treble staff with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the staves.

hó-di-e ap-pá-ru-it in Is-ra-el: per Ma-rí-am Virginem est natus Rex.

The second system continues the melody and accompaniment. The lyrics are written below the staves.

E - ia! Vir-go Dé-um gé-nú-it, ut di-ví-na vó-lu-it cle-mén-ti-a.

The third system continues the melody and accompaniment. The lyrics are written below the staves.

In Béthle-herm na-tus est, Et in Je-rú-sa-lem vi-sus est,

The fourth system continues the melody and accompaniment. The lyrics are written below the staves.

et in ó-mnem terram ho-no-ri-fi-cá-tus est, Rex Is-ra-el!

The fifth system concludes the piece with a final cadence. The lyrics are written below the staves.

Adeste Fideles

Traditional Melody

Arr. and Edited by N.A.M.

Andante

p

1- Ad-é-ste, fi-dé-les, lae-ti tri-um-phán-tes; Ve-ní-te, ve-
 2- En gre-ge re-li-cto, hú-mi-les ad cu-nas Vo-cá-ti pa-
 2-b De-um de De-o, lu-men de lu-mi-ne! Ges-tant pu-

mf 2d time f

ní-te in Bét-h-le-hem: Na-tum vi-dé-te
 stó-res ap-pró-pe-rant: Et nos o-ván-ti
 el-lae vi-sce-ra De-um ve-ni-rum

pp

Regem An-ge-ló-rum: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-
 gra-du fe-sti-né-mus: Ve-ní-te, ad-o-ré-mus, ve-ní-te, ad-o-
 Ge-ni-tum, non fa-ctum, Ve-ní-te, ad-o-ré-mus, Ve-ní-te, ad-o-

f

ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.
 ré-mus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.
 ré-inus, ve-ní-te, ad-o-ré-mus Dó-mi-num. num.

3. Aetérni Paréntis splendórem aetérnum 4. Pro nobis egénium et foeno cubántem

Velátum sub carne vidébimus:

Piis foveámus ampléxibus:

||: Deum intántem, pannis involútum: ||: Sic nos amántem quis non redamáret?

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus, veníte, adorémus,

Veníte, adorémus Dóminum. :||

Veníte, adorémus Dóminum. :||

200

3-6 Cántet nunc Io Chorus angelórum, Cántet nunc aula coeléstium. ||: Glória,
 glória in excélsis Deo Veníte, Etc. :||

Puer Nobis Nascitur

David Scheidemann (1570-1625)

Arr. by N. A. M.

Moderato

1. Pú - er nó - bis ná - sci - tur — Re - ctor
 2. In prae - sé - pe pó - ni - tur sub fœ - no

an - ge - ló - rum — In hoc mún - do
 ju - men - tó - rum Co - gnó - vit bos et

pá - sci - tur Dó - mi - nus Do - mi - nó - rum.
 á - si - nus Chri - stum re - gem coe - ló - rum.

3. Hinc Heródes tímuit
 Magna cum tremóre
 Infántes et púeros
 Occídet prae dolóre.

4. Qui natus ex María
 Die hodiérna
 Perducat nos cum grátia
 Ad gáudia supérna.

5. Angeli laetáti sunt
 Étiam de Deo
 Cantavérunt: glória
 Sit in excélsis Deo.

6. Nos de tali gáudio
 Concinámus choro,
 In chórdis et órgano
 Benedicámus Dómino.

7. Laus et jubilátio
 Nostro sit in ore,
 Et semper angélicas
 Deo dicámus grátias.

CHRISTMAS

Tollite Hostias

Ps. 95

Motet for two or four part chorus

C. St. Saens

Allegro Maestoso

Edited and Arr. by N. A. M.

1. Tól-li-te hó-sti-as, et in-tro-í-te in á-tri-a
 2. Ad-o - rá - te, ad - o - rá-te Dó-mi-num in a-tri-o

e - jus.
 San-cto e - jus. 3,4,6 Lae-tén-tur cóe-li et ex - súl-tet ter-ra

allarg. *ff* *Fine*
 An-te fá-ci-em Dó-mi-ni quó-ni-am ve - nit. nit. 5. Al-le-lú-

al - le-lú-ia,
 ia, al - le-lú-ia, al-le-lú-ia, al - le-lú-ia, al - le-lú-ia, al - le-lú-

Organ *Vivo* *Voices*
 ia, al - le-lú-ia, (allarg.) al - le-lú-ia, al - le-lú-ia* *rull.*
 al - le-lú-ia, *ff Vivo*

(For other Hymns in honor of the Holy Name see Supplement)

THE HOLY NAME Jesu Dulcis Memoria

161 a

Motet for four part chorus

St. Bernard

T. L. da Vittoria

Edited and Arr. by N.A.M.

Lento



Je-su dul-cis me-mo-ri-a, Dans ve-ra, ve-ra
Dans ve-ra, ve-ra
cor-dis gáu-di-a, gáu-di-a, Sed super
Sed super mel
mel et ó-mni-a, su-per mel et ó-mni-
per mel, et ó-mni-a, su-per mel et ó-mni-
et ó-mni-a, et ó-mni-
a e-jus dul-cis prae-sen-ti-a, *rit.* *pp*
a e-jus dul-cis prae-sen-ti-a, *(sotto voce)*, dulcis praesen-ti-a.
a e-jus dul-cis prae-sen-ti-a, *rit.*

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Jesu Dulcis Memoria

For unison or two-part chorus

Cornelius Schmuck
(abridged) Edited by N. A. M.

Moderato



p 1. Je - su dul - cis me - mo - ri - a, Dans ve - ra
2. Nil ca - ni - tur su - a - vi - us, Nil au - di -



cor - dis gau - di - a: Sed su - per mel et o - mni -
tur ju - cun - di - us, Nil co - gi - ta - tur dul - ci -



After last verse
a, E - jus dul - cis prae - sen - ti - a. A - men.
us, Quam Je - sus De - i Fi - li - us. A - men.

3. Jesu, spes pœnitentibus,
Quam pius es petentibus!
Quam bonus te querentibus!
Sed quid inveniētibus.

4. Nec lingua valet dicere,
Nec littera exprimere:
Expertus potest credere,
Quid sit Jesum diligere.

5. Sis Jesu, nostrum gaudium,
Qui es futurus prœmium:
Sit nostra in te glória,
Per cuncta semper sæcula. Amen.

Jesu Dulcis Memoria

161 c

Vatican Antiphonale
Acc. by N. A. M.

p

1. Je - su dul - cis me - mó - ri - a, Dans ve - ra cor - dis gáu - di - a;
2. Nil cá - ni - tur su - á - vi - us, Nil aú - di - tur ju - cun - di - us,

After last verse

Sed su - per mel et ó - mni - a, — E - jus dul - cis præsén - ti - a.
Nil co - gi - tá - tur dul - ci - us, — Quam Je - sus De - i Fí - li - us. A - men.

LENT AND PASSIONTIDE

162 a

Stabat Mater

Sequentia

Jacopone da Todi (d. 1306)

Traditional Melody* from the
Maintzesch Gesangbuch (1661)
Arr. by N. A. M.

Lento

1. Sta - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem la - cri -
2. Cu - jus á - ni - mam ge - mén - tem, Con - tri - stá - tam et do -

After last verse

mó - sa, Dum pen - dé - bat Fi - li - us.
lén - tem, Pey - tran - sí - vit glá - di - us. A - men.

* See Note at No. 23

205

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3. O quam tristis et afflíeta
Fuit illa benedícta
Mater Unigéniti!
4. Quæ morébat, et dolébat,
Pia Mater, dum vidébat
Nati poenas ínclýti.
5. Quis est homo, qui non fleret,
Matrem Chrísti si vidéret
In tanto supplicio?
6. Quis non posset contristári,
Christi Matrem contemplári
Doléntem cum Fílio?
7. Pro peccátis suæ gentis
Vidit Jesum in torméntis,
Et flagéllis súbditum.
8. Vidit suum dulcem Natum
Moriéndo desolátum,
Dum emísit spíritum.
9. Eia Mater, fons amóris,
Me sentíre vim doloris
Fac, ut tecum lúgeam.
10. Fac ut árdeat cor meum
In amándo Christum Deum,
Ut sibi compláceam.
11. Sancta Mater, istud agas,
Crucifíxi fige plagas
Cordi meo válide.
12. Tui nati vulneráti,
Tam dignáti pro me pati,
Poenas mecum dívide.
13. Fac me tecum pie flere,
Crucifíxo condolére,
Donec ego víxero.
14. Juxta crucem tecum stare,
Et me tibi sociáre
In planctu desidéro.
15. Virgo vírginum præclára,
Mihi jam non sis amára:
Fac me tecum plángere;
16. Fac, ut portem Christi mortem,
Passiónis fac consórtem,
Et plagas recólere.
17. Fac me plagis vulnerári,
Fac me crucé inebriári,
Et cruóre Fílii;
18. Flammis ne urar succénsus,
Per te, Virgo, sim defénsus
In die judícii.
19. Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victóriæ;
20. Quando corpus moriétur,
Fac, ut ánimæ donétur
Paradísi glória. Amen.

Stabat Mater

162 b

S. M. Nanini (1540-1607)

Arr. by N. A. M.

Moderato assai

Star - bat Ma - ter do - lo - ró - sa Ju - xta cru - cem

la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

162 c

Guiseppe Tartini (1692-1770)

Arr. by N. A. M.

Andante

Sta - bat Ma - ter do - ló - ro - sa Ju - xta cru - cem

la - cri - mó - sa, Dum pen - dé - bat Fí - li - us.

PALM SUNDAY MUSIC

by Franz Schubert

*Edited and revised by N. A. Montani***Hosanna Filio David**

After the sprinkling of Holy Water, the Palms are blessed and the Choir sings the following Antiphon:

Arr. and adaptation Copyright by N. A. M.

Allegro moderato

Ho - san - na Fi - li - o Da - vid: be - ne - di -

- - ctus qui ve - nít in no - mi - ne Do - mi - ni. Rex -

- Is - ra - el: Ho - san - na in ex - cel - - sis.

In Monte Oliveti

164

After the singing of the Lesson the following Responsory is sung:

Adagio Arr. and Adapted by N.A.M.

pp

1. In mon-te O-li-ve-ti o-ra-vit ad Pa-trem:
 2. Vi-gi-la-te, et o-ra-te, o-ra-te,

pp

f Pa-ter, si fi-e-ri pot-est, trans-e-at a me ca-lix i-
p ut non in-tre-tis, in-tre-tis in ten-ta-ti o-

f

Pro Vivo

p ste. *f*
 nem. 1-2. Spi-ri-tus qui-dem prom-ptus est, ca-ro au-tem in-fir-

p

p ma: fi-at vo-lun-tas tu - - - a.

p

After the Preface (with responses in ferial form, as at Requiems) the choir sings the *Sanctus* and *Benedictus*.

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Sanctus and Benedictus

Fr. Schubert

Adapted and Arr. by N. A. M.

Adagio

San-ctus, San - ctus, San-ctus Do-mi-nus De-us Sa - ba - oth.

Allegro Modto

Ple-mi sunt coe-li et ter-ra glo - ri-a tu - a. Ho -

Slower

san-na in ex-cel-sis. Be - ne - di - ctus qui

Faster

ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis.

Pueri Haebræorum

166

After a number of prayers and responses, at the distribution of Palms,
the choir sings the following Antiphon:

Fr. Schubert
Arr. by N. A. M.

Andante

p Pú-e-ri Hebræ-ó-rum, portantes ramos o-li-vá-rum, ob-vi-a-vé-runt

p

Faster

ff Dó-mi-no, cla-mán-tes, et di-cén-tes: Ho-sán-na in ex-cél-sis.

ff

Cum Angelis et Pueris

Repeat ad lib. 167

Just before the Procession takes place the Deacon sings; "Procedamus in pace" the choir answers: "In nomine Christi. Amen." The following is then sung:

Allegro moderato

f Cum An-ge-lis et pu-e-ris fi-de-les in-ve-ni-a-mur, tri-

f

um-pha-to-ri mor-tis cla-man-tes: Ho-san-na in ex-cel-sis.

f

Repeat ad lib.

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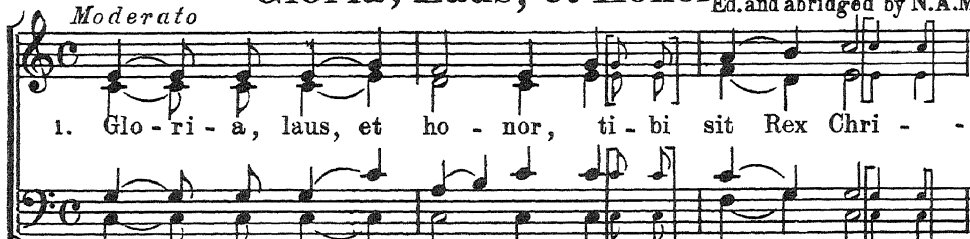
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211

When the procession has reached the portal of the Church two (or four) chanters enter and, facing the door begin the "Gloria Laus"; the clergy and singers outside repeat the verse. Chanters sing each new stanza while the singers outside repeat the "Gloria Laus". At the end of the last stanza the procession enters the church the music being changed to "Ingrediente."

Gloria, Laus, et Honor O. Ravanello Ed. and abridged by N.A.M.

Moderato



1. Glo - ri - a, laus, et ho - nor, ti - bi sit Rex Chri - -

2. Is - - ra - el es tu Rex, Da - vi - dis et

3. Coe - tus in ex - cel - sis te lau - dat

4. Plebs He - brae - a ti - bi cum pal - mis

5. Hi ti - bi pas - su - ro sol - ve - bant

6. Hi pla - cu - e - re ti - bi, pla - ce - at de -



1. ste Re - dem - ptor: Cui pu - e - ri - le de -

2. in - cly - ta pro - les: No - mi - ne qui in Do - mi -

3. Coe - li - cus o - mnis Et mor - ta - lis ho -

4. ob - vi - a ve - nit: Cum pre - ce, vo - to, hy -

5. mu - ni - a lau - dis: Nos ti - bi re - guan -

6. vo - ti - o no - stra: Rex bo - ne, Rex cle -



1. cus prom - psit Ho - san - - na pi - - um.

2. ni, Rex be - ne - di - cte, ve - - nis.

3. mo, et cun - cta cre - a - ta si - - mul.

4. mnis, ad - - su - mus ec - ce ti - - bi.

5. ti, pan - - gi - mus ec - ce me - - los.

6. meus, cui bo - na cun - - cta pla - - cent.

Ingrediente

Arr. and Adapted N.A.M.
from Fr. Schubert

Andante pp

1. In - gre - di - en - te Do - mi - no in san - ctam ci - vi -
2. Cum - que au - dis - set po - po - lus quod Je - sus ve - -

ta - tem, He - brae - o - rum pu - e - ri, re - sur - rec - ti - o - nem
ni - ret, Je - ro - so - ly - mam, ex - i - e - runt

vi - tae pro - nun - ti - an - tes. *ff*
ob - vi - am e - - i. 1-2. Cum ra - mis pal - ma - rum Ho -

san - na cla - ma - bant in ex - cel - sis.

(Additional Lenten Motets will be found in the Supplement.)

170

HOLY WEEK RESPONSORIES

In Monte Oliveti

For two or four-part Chorus Michael Haydn (1778)

Edited and revised by N.A.M.

Andante moderato

o - ra - - vit ad Pa - trem

p In mon - te O - li - ve - ti o - ra - vit ad Pa - - trem:

p

Ped.

Slower

Pa - ter, si fi - e - ri pot - est, tran - se - at a me ca - lix i - ste:

p

Poco piu vivo

Spi - ri - tus qui - dem promptus est, ca - ro au - tem in -

p

Piu lento

fi - at vo - lun - tas tu - - a. *Fine*

pp fir - - ma: fi - at vo - lun - tas tu - - a.

pp

cresc molto accel *allarg.* *fz* *§*

Vi-gi-la-te, et o-ra-te, ut non in-tie-tis in-ten-ta-ti-o-nem.

Repeat from § to Fine *⌢*

Tristis est anima mea

171

Largo con espressione *M. Haydn*
Revised by N. A. M.

Tri-stis est a-ni-ma me-a us-que ad mor-tem;

sus-ti-ne-te hic, et vi-gi-la-te me-cum; nunc vi-

§ accel *pp*

de-bi-tis tur-bam, quae cir-cum-da-bit me. Vos fu-gam ca-pi-

calando *allarg.* *Fine*

p *pp*

e - tis, et e - go va - dam im - mo - la - ri pro vo - - bis:

cresc. poco a poco

p

Ec - ce ap - pro - pin - quat ho - ra, et Fi - li - us

rall

ff

ho - mi - nis tra - de - tur in ma - nus pec - ca - to - rum.

Repeat from ♫ to Fine

172

Una hora non potuistis vigilare

M. Haydn

Revised by N. A. M.

Adagio con espressione

pp *f* *ff*

U - na ho - ra non pot - u - i - stis vi - gi - la - re me - cum,

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accel *Lento* *lunga* *Vivo*

qui ex-hor-ta-ba-mi-ni mo-ri pro me? Vel Ju-dam non vi-

Lento

de-tis, quo-mo-do non dor-mit, sed fe-sti-nat tra-de-re

rall *Fine*

me Ju-dæ - is? Quid dor-mi-tis? Sur-gi-te,

cresc. molto *allarg.*

et o-ra-te, ne in-tre-tis in ten-ta-ti-o-nem.

Repeat from § to Fine

LENT AND PASSIONTIDE

Tanquam ad latronem existis

M. Haydn

Edited and Arr. by N. A. M.

Moderato

f Tan-quam ad la-tro-nem ex-i-stis cum gla-di-is et

fu-sti-bus com-pre-hen-de-re *f* me: Quo-ti-di-e

f a-pud vos e-ram in tem-plo do-cens, et non me te-nu-i-

accel *Lento*

stis, et ec-ce fla-gel-la-tum du-ci-tis ad cru-ci-fi-

Fine *Piu vivo*

gen - - - dum. Cum-que in-je-cis-sent ma-nus in

gen - - - dum.

allarg.

Je-sum, et te-nu-is-sent e-um, di-xit ad e-os.

Repeat from \S to Fine

Velum templi scissum est 174

Con anima

ff

\S *accel*

M. Haydn
Edited by N. A. M.

Ve-lum tem-pli scis-sum est, Et o-mnis ter-ra tre-mu-it;

con espressione

Largo

pp

la-tro de cru-ce cla-ma-bat, di-cens: Me-men-to

sotto voce

pp

rall

Fine

me-i, Do-mi-ne, dum ve-ne-ris in re-gnum tu-um.

LENT AND PASSIONTIDE

Piu Vivo

Pe-trae scis-sæ sunt, et mo-nu-men-ta a-per-ta sunt, et

allarg.

mul-ta cor-po-ra san-cto-rum, qui dor-mi-e-rant, sur-re-xe-runt.

Repeat from ♪ to Fine ♪

175

Tenebrae factae sunt

Michael Haydn
Edited by N. A. M.

Lento

pp

Te-ne-bræ fa-ctæ sunt, dum cru-ci-fix-is-sent Je-sum Ju-

et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

dæ-i, et cir-ca ho-ram no-nam,

et cir-ca ho-ram no-nam,

Largo

ex-cla-ma-vit Je-sus vo-ce ma-gna. De-us

ut quid me de-re-li-qui-sti?

me-us, ut quid me de-re-li-qui-sti?

p Et in-eli-na-to ca-pi-te,

Et in-eli-na-to ca-pi-te,

p et in-eli-na-to ca-pi-te,

p Et in-eli-na-to ca-pi-te,

(Piu Lento) e-mi-sit spi-ri-tum. *Fine*

e-mi-sit spi-ri-tum, spi-ri-tum. *pp*

spi-ri-tum. *pp*

Tenor e-mi-sit spi-ri-tum.

LENT AND PASSIONTIDE

Piu Vivo LENT AND PASSIONATE *Largo*

ff a - it: *pp* Pa - ter,
Ex-cla-mans Je-sus vo-ce ma-gua a - it: *pp* Pa - ter,
a - it: Pa - ter,
in manus tu - as commendo spi - ri-tum me - um.
in man-us tu - as com-men - do spi-ri-tum me - um.
in manus tu - as commendo spi-ri-tum me - um.
in man-us tu - as com - men - do spi-ri-tum me - um.
Repeat from § to Fine

176

Ecce, Quomodo moritur justus

Michael Haydn

Edited and revised by N.Ā.M.

[illegible]

f et ne - 'mo con - si - de - rat. A fa - ci - e i - ni - qui -

Lento
pp ta - tis sub - la - tus est ju - stus: Et e - rit in pa - ce me -

f mo - ri - a e - - - jus *Fine* *Piu Vivo* *accel*
 jus. Tan - quam a - gnus co - ram ton -

f den - te se ob - mu - tu - it, *p* et non a - pe - ru - it os
f *p*

su - um; de an - gu - sti - a, et de ju - di - ci - o sub - la - tus

LENT AND PASSIONTIDE

Lento e - - - jus.
rit. assai

est Et e-rit in pa-ce me-mo-ri-a e - - - jus.

Repeat from beginning to Fine ∞

177

Unus ex discipulis meis

Michael Haydn
Revised by N. A. M.

Andante religioso *allarg.*

U - nus ex dis - ci - pu - lis me - is tra - det me

(2d time to ♯)

rit

ho - di - e: Vae il - li per quem tra - dar e - - - go;

a tempo *allarg.*

Me - li - us il - li e - rat, si na - tus non fu - is - set.

p
Qui in-tin-git me-cum ma-num in pa-rop-si-de, hic me

p
hic

fz
tra-di-tu-rus est in ma-nus pec-ca-to-rum.

fz
me tra-di-tu-rus

allarg. molto
Me-li-us il-li e-rat, si na-tus non fu-is-set.

Repeat from beginning to % then skip to ⊕

Largo *allarg.* *Fine*
Me-li-us il-li e-rat si na-tus non fu-is-set.

si na-tus non fu-is-set.

LENT AND PASSIONTIDE

Recessit Pastor noster

Michael Haydn
Edited by N. A. M.

Andante moderato

pp Re-ces - sit pa-sor no-ster, fons a-quae vi-vae, ad cu-jus *p*

pp Re - ces - sit *p*

tran-si-tum sol ob-scu-ra-tus est; Nam et il-le cap-tus est, qui cap-

molto *cresc.*

ti-vum te-ne-bat pri-mum ho-mi-nem: ho-die por-tas mor-tis et se-ras

f *cresc.*

pa-ri-ter Sal-va-tor no-ster dis-rú - pit. De-struxit qui-dem

rit *Fine* *accel*

f clau-stra in-fer-ni, et sub-ver-tit po-ten-ti-as di-a-bó-li.

Omnes amici mei dereliquerunt me 179

Michael Haydn

Edited by N.A.M.

Lento con espressione

pp O-mnes a-mi-ci me-i de-re-li-que-runt me, et prae-

pp

accel va-lu-e-runt in-si-di-an-tes mi-hi; tra-di-dit me, quem

ff

Slower

faster di-li-ge-bam: Et ter-ri-bi-li-bus o-cu-lis

f

calando pla-ga cru-de-li per-cu-ti-en-tes, a-ce-to po-

p

Fine ta-bant me. In-ter i-ni-quos pro-je-ce-runt

mf

LENT AND PASSIONTIDE

allarg.

me, et non pe - per - ce - runt a - ni - mae me - æ.

Repeat from $\frac{5}{8}$ to Fine C

180

Ecce vidimus eum

Michael Haydn
Arr. by N.A.M.

Andante sostenuto

Piu vivo

fz p *f*

Ec - ce vi - di - mus e - um non ha - ben - tem spe - ci - em, ne -

que de - co - rem: a - spe - ctus e - jus in e - o non

est: hic pec - ca - ta no - stra por - ta - vit, et

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— pro no - bis do - - let; ip - se au - tem

vul - ne - ra - tus est pro - pter i - ni - qui - ta - tes no - stras,

Piu Vivo

Cu - jus li - vo - re sa - na - ti su - mus. Ve - re lan -

guo - res no - stros i - pse tu - lit, et do - lo - res no - stros

LENT AND PASSIONTIDE

i - pse por - ta - vit. Cu - jus li - vo - re sa - na - ti su -

Lento
mus.* Cu - jus li - vo - re sa - na - ti su - - mus.

*Repeat from beginning to "nostras" then skip to corresponding sign.

Caligaverunt oculi mei

181

Michael Haydn

Edited and revised by N.A.M.

Andante moderato
Ca - li - ga - ve - runt o - cu - li me - i a fle - -

- tu me - o; qui - a e - lon - ga - tus est a me,

qui con-so-la-ba-tur me. Vi-de-te o-mnes po-pu-li:

Adagio
pp Si est do-lor si-mi-lis sic-ut do-lor

rall me - - us. *Fine a tempo* O vos o-mnes, qui tran-si-tis per

vi-am, at-ten-di-te et vi-de-te! si est do-lor

si-mi-lis sic-ut do-lor me - - us. me - - us. me - - us.

me - - us.
Repeat from beginning to Fine 231

182 a

LENT AND PASSIONTIDE

Vexilla Regis Prodeunt*

Vatican Graduale
Harmonized by N.A.M.M. M. $\text{♩} = 144$

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get Cru -
2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

cis my - sté - ri - um, Quo car - ne car - nis Cón - di - tor
di - ro lán - ce - ae, Ut nos la - vá - ret erí - mi - ne,

After last stanza
Sus - pén - - sus est pa - tí - bu - lo. A - men.
Ma - ná - - vit un - da et sán - gui - ne.

The entire hymn can be sung to this melody, or if preferred may be sung alternately with melody given at 182 b.

182 b

N. A. Montani

Con moto

1. Vex - íl - la Re - gis pród - e - unt: Fúl - get cru -
2. Quo vul - ne - rá - tus ín - su - per Mu - cró - ne

*Text according to the Vatican Edition of the "Graduale Romanum" (P.191) Procession on Good Friday.

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cis my - sté - ri - um, Quo car - ne car - nis Cón - di -
 di - ro lán - ce - æ, Ut nos la - vá - ret crí - mi -

Slower

tor Sus - - pén - sus est pa - tí - bu - lo.
 ne, Ma - - ná - vit un - da et san - gui - ne.

3. Impléta sunt quae cóncinit,
 David fidéli cármine;
 Dicens: In natióibus
 Regnávit a ligno Deus.

4. Arbor decóra et fúlgida,
 Ornáta Regis púrpura,
 Elécta digno stípíte,
 Tam sancta membra tángere.

5. Beáta, cujus bráchiis,
 Sæcli pepéndit prétium;
 Statéra facta córporis
 Praedámque tulit tártari.


6. O Crux, ave, spes única;
 Hoc Passiósni tempore,
 Auge piis justitiam,
 Reisque dona véniam.

7. Te summa Deus Trínitas,
 Colláudet ómnis spíritus,
 Quos per Crucis mystérium,
 Salvas, rege per saécula. Amen.

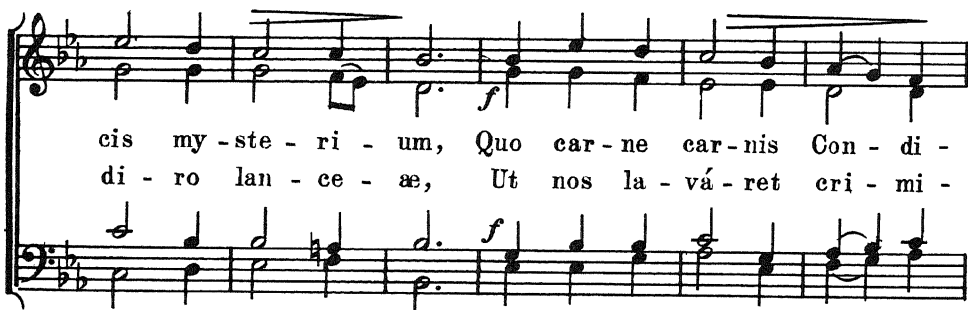
Vexilla Regis Prodeunt

Traditional Melody (1699)

Adapted and Arr. by N. A. M.

Andante (♩ = 92)


1. Ve - xil - la Re - gis prod - e - unt: Ful - get Cru -
2. Quo vul - ne - rá - tus in - su - per Mu - cro - ne



cis my - ste - ri - um, Quo car - ne car - nis Con - di -
di - ro lan - ce - æ, Ut nos la - vá - ret cri - mi -



tur Sus - pen - sus est pa - ti - bu - lo. A - men.
ne, Ma - na - vit un - da et san - gui - ne.

Additional stanzas given on preceding page.

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THE SEVEN LAST WORDS

Music for the Three Hours' Agony

183

Note: These short pieces may be sung before the principal discourse on each word and a Haydn Passion Motet or an appropriate Lenten Hymn, either in English or Latin may be given at the close.

First Word: "Pater, dimitte illis"

Ch. Gounod

Abridged and revised by N. A. M.

Adagio con espressione

pp Pa - ter, di-mit-te il - lis, *pp* non e-nim sci-unt,

pp quid fa-ci-unt, *smorzando* non e-nim sci-unt *rall* quid fa-ci-unt.

Largo

p

p

184

184

Second Word: "Amen dico tibi, hodie mecum eris in Paradiso"

Ch. Gounod

Moderato

pp A - - - men di - co ti - bi, *pp* Ho-di - e,

pp A - - - men di - co ti - bi, *pp* Ho-di - e,

pp A - - - men di - co ti - bi, *pp* Ho-di - e,

pp in Pa-ra - - di - - so.

pp ho-di - e me-cum e-ris in Pa-ra-di - - so.

rall

Third Word: "Mulier, ecce filius tuus! Ecce mater tua!"

Ch. Gounod

Edited and revised by N.A.M.

Andante

Mu - - li - er, Mu - - li

p Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

Mu - - li - er, Mu - - li

er, ec - - ce fi - li - us tu - - us.

er,

Ec - ce ma - ter tu - - a, Ec - ce

mf Ec - ce ma - ter tu - a, Ec - ce

Ec - ce ma - ter tu - - a, Ec - ce

ma - ter, ma - - ter tu - - a.

ma - ter, ma - - ter tu - - a.

ma - ter, *rall* ma - - ter tu - - a.

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Fourth Word: "Deus meus, ut quid dereliquisti me?"

Lento con espressione Ch. Gounod
Edited and Arr. by N.A.M.

De-us me-us, De-us me-us, Ut quid de-re-li-qui-sti me? ut quid de-re-li-qui-sti me?

Fifth Word: "Sitio"

187

Adagio (unison or Solo) Th. Dubois
Revised and adapted by N.A.M.

Si-ti-o, Si-ti-o, Si-ti-o, o, Si-ti-o.

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Sixth Word: "Consummatum est"

Th. Dubois

Adapted by N. A. M.

Andante

pp "Con-sum-ma-tum est" (Et in-cli-na-to ca-pi-

pp

rall

Adagio (sotto voce)

ppp te, tra-di-dit spi-ri-tum). "Con-sum-ma-tum est."

ppp

Seventh Word: "Pater, in manus tuas"

Th. Dubois

Adapted by N. A. M.

Adagio

pp Pa-ter, in ma-nus tu-as com-men-do spi-ri-tum me-um,

pp

rall

Pa-ter, in ma-nus tu-as com-mendo spi-ri-tum me-um.

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Adoramus te Christe

190 a

Th. Dubois

Edited and Arr. by N.A.M.

Adagio

pp

Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall a tempo

Ad - o - ra - mus te Chri - ste, et be - ne - di - ci - mus ti - bi:

rall pp *sotto voce*

f *pp*

qui - a per sanctam crucem tu - am red - e - mi - sti mun - dum. Ad - o - ra - mus te

Largo (sotto voce)

ppp

Chri - ste, et be - ne - di - ci - mus ti - bi, Ad - o - ra - mus te Chri - ste.

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190 b

Adoramus te

Motet for four-part Chorus

G. P. da Palestrina
Edited by N. A. M.

Lento

pp

Ad - o - ra - mus te Chri - ste: et be - ne - di-

pp

rall *Piu Vivo*

f

- ci-mus ti - bi; qui - a per san-ctam cru-cem tu-am red-

tu - am red-

tu - am red-

sotto voce

pp

- e-mi - sti mun - dum; qui pas-sus es pro no-bis;

pp

Do - mi - ne, Do - mi - ne, mi - se-re-re no - bis.

Do - mi - ne, Do - mi - ne, mi - se - re-re no - bia.

Ecce lignum Crucis

At the uncovering of the Cross

Celebrant From the Vatican Graduale

Ec - ce li - - gnum Crú - - cis, in quo

sá - lus mún - di pe - pén - - - - dit.

Chorus *pp*

Ve - ní - te ad - o - ré - - mus.

Sung three times, in successively higher keys.

The following *Improperia* is sung during the adoration of the cross.

Popule meus

192

Vittoria

Edited and Full text added by N.A.M.

Adagio

pp

1. Po - pu - le me - us, quid fe - ci ti - - bi? aut

2. Qui - a e - du - xi te de ter - ra Ae - gy - - pti: pa -

pp

in quo con - tri - sta - vi - te? re - spon - de mi - - hi.

ra - sti cru - cem Sal - va - to - ri tu - - o.

First Chorus

Second Chorus

3. A - gi - os o Thé - os. 4. San - ctus De - us.

First Chorus

Second Chorus

First Chorus

5. A - gi - os i - schy - ros. 6. San-ctus for - tis. 7. A - gi - os a -

thá - na - tos, e - lé - i - son i - - mas. 8. San-ctus im - mor - tá -

mi - se - ré - re no - - - - bis.
- - lis, — mi - se - ré - re no - bis.
mi - - se - ré - re no - bis.
mi - se - ré - re no - - - - bis.

Christus factus est

Pietro A. Yon
(written expressly for the
St. Gregory Hymnal)

Lento

pp

Chrí - stus fá-ctus est pro no - bis o - bé - di - ens

pp

us - que ad mor - tem, ^(1^a nocte) o - bé - di - ens, us - que ad ^(2^a nocte) mór - tem au - tem cru - _(additur)

(Tertia nocte additur) ex - al - ta - vit il - lum

mor - tem. Propter quod et De - us, ex - al - tá - vit il - - lum,
- - cis.

allarg.

et de - dit il - li no - men, quod est su - per o - mne no - - - men.

After the blessing of the Font the following order is observed: (A) The Litany of the Saints is sung (B) The Kyrie follows (Chant or figured music without organ) then the "Gloria" is intoned (C) the choir beginning with "Et in terra pax" (with organ accompaniment). The Epistle is sung after which the "Alleluia" (D) is intoned. This is sung three times in successively higher keys by the celebrant, unaccompanied, and each time is repeated by the choir in the same key as taken by the celebrant (with accompaniment, if preferred.)

Harmonized by N.A.M.

(D)

Al - le - - lu - - ia.

(E) The choir proceeds

Con - fi - té - mi - ni Do - mi - no, quó - ni - am bo - nus:

quó - ni - am in sæ - cu - lum mi - se - ri - cór - di - a e - jus.

(F)

Lau - da - te Dó - mi - num ó - mnes gen - tes: et col - lau - da - te e - um ó - mnes pó - pu - li.

Quóniam confirmata est super
nos misericordia e-jus: Et veritas Dómini manet in æ-tér-num.

The Gospel response is then sung; *Credo* and *Offertory* are omitted.

Ⓒ Preface follows with usual responses, after which the *Sanctus* and *Benedictus* are sung. The "Agnus Dei" is not sung, but after the Communion the choir proceeds with the following Antiphon and Psalm:

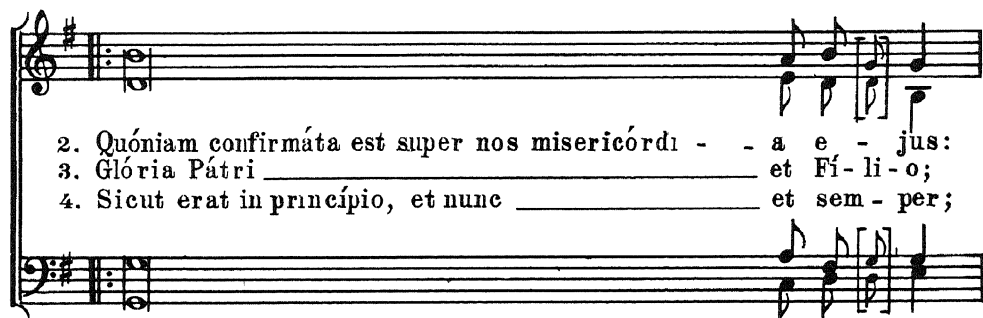
Ⓗ Sixth Tone



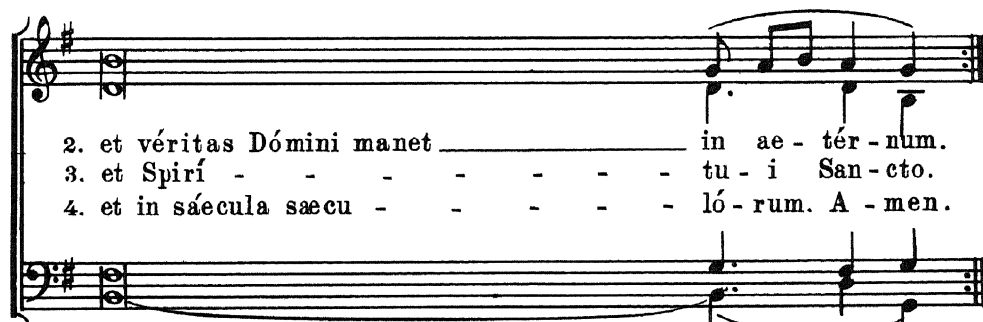
Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.



1. Lau-dá - te Dó-mi-num ó-mnes gen-tes; lau-dá-te e-um ó-mnes pó-pu-li.



2. Quóniam confirmáta est super nos misericórdi - a e - jus:
 3. Glória Patri _____ et Fí-li-o;
 4. Sicut erat in princípio, et nunc _____ et sem - per;



2. et véritas Dómini manet _____ in ae - tér-num.
 3. et Spirí - - - - - tu - i San - cto.
 4. et in sáecula sáecu - - - - - ló - rum. A - men.

Alleluia (H) is repeated; then choir proceeds immediately with the Antiphon "Vespere." (I)

Vespere autem Sabbati

Arr. by N. A. M.

①

Cel. Choir

Vé - spe - re au - tem sáb - ba - ti * quae lu - cé - scit

in pri - ma sáb - ba - ti, Vé - nit Ma - rí - a Mag - da - lé - ne,

et ál - te - ra Ma - rí - a, vi - dé - re se - púl - crum, al - le - lú - ia.

To Magnificat No. 216* After the Magnificat the Antiphon "Vespere" (I) is repeated, the celebrant then sings "Dominus Vobiscum" with proper choir response, then after a short oration and another "Dominus" the deacon sings the Paschal "Ite Missa Est" (J) the choir responding in the manner indicated (K).

①

I - te mis - sa est, al - le - lú - ia, al - le - lú - ia.

①

Choir

Re - de - o grá - ti - as, al - le - lú - ia, al - le - lú - ia.

EASTERTIDE

O filii et filiae

195

Jean Tisserand (d. 1494)

Traditional Melody
Arr. by N. A. M.

Chanters

f Chorus Al-le-lú-ia, al-le-lú-ia, al-le-lú-ia. *mf* 1. O fí-li-i et fí-li-ae
2. Et ma-ne pri-ma sáb-ba-ti,

Rex coe-lés-tis, Rex gló-ri-ae Mor-te sur-réx- it ho-di-e. Al-le-lú-ia.
Ad ó-sti-um mo-nu-mén-ti Ac-ces-sé-runt di-scí-pu-li.

- | | |
|--|--|
| <p>3. Allelúia, Allelúia, Allelúia.
Et María Magdalene,
Et Jacóbi, et Salóme
Venérunt corpus úngere. Allelúia.</p> | <p>4. Allelúia, Allelúia, Allelúia.
In ál-bis sé-dens Ángelus
Prædixit muli-ér-ibus
In Galli-æa est Dóminus. Alleluia.</p> |
| <p>5. Allelúia, Allelúia, Allelúia.
Et Joánn-es Apóstolus
Cucúrrit Pétro citius,
Monuménto vénit prius. Allelúia.</p> | <p>6. Allelúia, Allelúia, Allelúia.
Discípulis a-stán-tibus,
In mé-dio sté-tit Chri-stus,
Dicens: Pax vób-is ó-mnibus. Allelúia.</p> |
| <p>7. Allelúia, Allelúia, Allelúia
Ut intelléxit Dí-dy-mus
Quia surrexerat Jesus,
Remánsit fide dú-bius Alleluia.</p> | <p>8. Allelúia, Allelúia, Allelúia
Vide Thóma, vide látus,
Vide pé-des, vide má-nus,
Nó-li é-ss-e in-créd-u-lus. Allelúia.</p> |
| <p>9. Allelúia, Allelúia, Allelúia.
Quando Thó-mas Chri-sti látus,
Pé-des ví-dit at-que má-nus,
Dí-xit: Tu es Dé-us mé-us. Allelúia.</p> | <p>10. Allelúia, Allelúia, Allelúia.
Beá-ti qui non ví-dérunt,
Et fír-miter credidérunt,
Vít-am æ-tér-nam habébunt. Allelúia.</p> |
| <p>11. Allelúia, Allelúia, Allelúia.
In hoc fé-sto san-ctí-s-si-mo
Sit laus et ju-bi-lá-tio,
Be-ne-dicá-mus Dó-mi-no. Allelúia.</p> | <p>12. Allelúia, Allelúia, Allelúia.
De quí-bus nos hu-mí-lis-si-mas
Devó-tas at-que déb-i-tas
Deo dicá-mus Grá-ti-as. Allelúia.</p> |

Victimae Paschali laudes

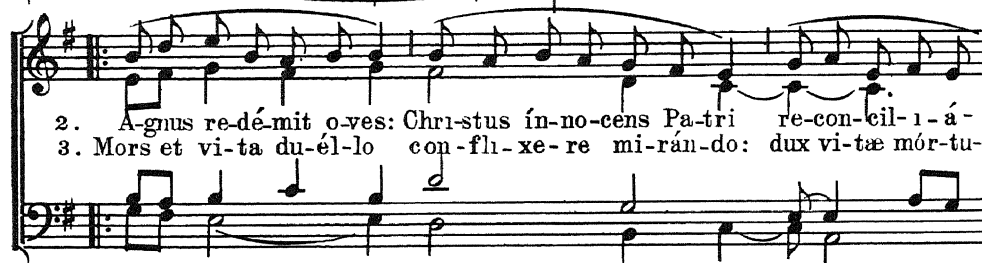
Sequence for Easter

First mode transposed

Vatican Graduale



1. Vic-ti-mae Pa-schá-li lau-des im-mó-lent Chri-sti-á - ni.



2. A-gnus re-dé-mit o-ves: Chri-stus ín-no-cens Pa-tri re-con-cil-i-á -
3. Mors et vi-ta du-él-lo con-fli-xe-re mi-rán-do: dux vi-tæ mór-tu-



vit pec-ca-tó-res. 4. Dic no-bis Ma-rí-a, quid vi-dí-sti in vi-á?
us, re-gnat-vi-vus. 6. An-gé-li-cos testes, su-dá-ri-um, et ve-stes.



5. Se-púl-crum Chri-sti vi-vén-tis, et gló-ri-am vi-di-re-sur-gén-tis.
7. Sur-ré-xit Chri-stus spes me-a: prae-cé-det su-os in Ga-li-lae-am.



8. Sci-mus Chri-stum sur-re-xís-se a mór-tu-is ve-re: tu no-bis

vi-ctor, Rex, mi-se-ré-re. A-men. Al-le-lú-ia.

Concordi Laetitia

197

Sixth mode

Harmonized by N.A.M.

1. Con-cór-di lae-tí-ti-a, Pro-púl-sa mae-stí-ti-a,
2. Quae fe-lí-ci gáu-di-o, Re-sur-gén-te Dó-mi-no,

Ma-rí-ae prae-có-ni-a Ré-co-lat Ec-clé-si-a: Vir-go Ma-rí-a.
Flo-ru-it ut lí-li-um: Vi-vum cernens Fí-li-um: Vir-go Ma-rí-a.

3. Quam concéntu pári
Chori láudant cóelici,
Et nos cum coeléstibus,
Novum melos pángimus;
Virgo María.

4. O Regína Vírginum,
Votis fave súpplicum,
Et post mortis stádium,
Vitae cónfer práemium:
Virgo María.

5. Glóriosa Trínitas,
Indivísa Unitas,
Ob María meríta,
Nos salva per saecula:
Virgo María.

PENTECOST

Veni Sancte Spiritus

Sequence for Pentecost

S. Webbe (1740-1816)

Adapted and Arr. by N. A. M.

Moderato

mf 1. Ve - ni San - cte Spi - ri - tus, Et e - mit - te coe - li - tus
mf 2. Con - so - la - tor o - pti - me, Dul - cis hos - pes a - ni - mæ,
 Lu - cis tu - æ ra - di - um. Ve - ni pa - ter pau - pe - rum, Ve - ni, da - tor
 Dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es, In æ - stu tem -
f *f*
After last verse
 mú - ne - rum, Ve - ni lu - men cor - di - um. A - men. Al - le - lu - ia.
 pe - ri - es, In fle - tu so - la - ti - um.

3. O lux beatíssima,
 Reple cordis íntima
 Tuórum fidélium -
 Sine tuo númine,
 Nihil est in hómíne,
 Nihil est innóxiúm.

4. Lava quod est sórdidum,
 Riga quod est áridum,
 Sana quod est saucium -
 Flecte quod est rígídum,
 Fove quod est frígídum,
 Rege quod est dévium.

5. Da tuis fidélibus,
 In te confidéntibus;
 Sacrum septenárium -
 Da virtútis méritum,
 Da salútis éxitum,
 Da perénne gáudium.
 Amen. Allelúia.

Veni Creator Spiritus

Invocation to the Holy Ghost

Nicola A. Montani

Moderato

mf

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu -
 2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si -

mf

ó - rum ví - si - ta: Im - ple su - pér - na grá - ti -
 mi dó - num Dé - i, Fons vi - vus, i - gnis, cá - ri -

After last verse

a, Quæ tu cre - á - sti, pé - cto - ra. A - men.
 tas, Et spi - ri - tá - lis ún - cti - o.

- | | |
|--|---|
| 3. Tu septifórmis múnere,
Dígitus Patérnae dexteræ,
Tu rite promíssum Patris,
Sermóne ditans gúttura. | 4. Accénde lumen sénsibus,
Infúnde amórem córdibus,
Infirma nostri córporis
Virtúte firmans pépeti. |
| 5. Hostem repéllas lóngius,
Pacémque dones prótinus:
Ductóre sic te prævio,
Vitémus omne nóxium. | 6. Per te sciámus q̃a Patrem,
Noscámus atque Fílium,
Teque utriúsque Spíritum
Credámus omni témpore. |
| 7. Deo Patri sit glória,
Et Fílio qui a mórtuis
Surréxit, ac Paráclito,
In sæculórum sæcula. Amen. | |

Veni, Creator Spiritus

Secundum usum recentiore

Eighth Mode

M. M. ♩ = 144

Vatican Graduale

Harmonized by N.A.M.

1. Ve - ni Cre - á - tor Spí - ri - tus,
2. Qui dí - ce - - ris Pa - - rá - cli - tus,

Mén - tes tu - ó - rum ví - si - ta:
Al - tís - si - mi do - num De - i,

Im - ple su - pér - na grá - ti - a Quæ tu
Fons vi - vus, i - gnis, cá - ri - tas, Et spi -

cre - á - sti, pé - cto - ra. A - - men.
ri - tá - lis ún - cti - o.

Complete Text given at 199a

THE BLESSED VIRGIN Ave Maria

200 a

First Mode (transposed) Tutti Salutatio Angelica
(Solesmes) Gregorian Harmonized by N.A.M.

Chanters Tutti

pp *mf*

Sw. A - ve - Ma - rí - a,* grá - ti - a plé - na; Dó - mi - nus té - cum,

pp

be - ne - dí - cta tu in mu - li - é - ri - bus,

rall *pp*

et be - ne - dí - ctus frú - etus vén - tris tu - i, Jé - sus.

Man *a tempo*

f *f*

Gt. San - cta Ma - rí - a, Má - ter De - i, o - ra pro no - bis pec -

pp *rall*

ca - tó - ri - bus, nunc et in ho - ra mor - tis no - stræ. A - men.

Sw

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253

(*) NOTE. Two versions of this phrase are given in the Official Books. This is taken from the Vatican Antiphonale.

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200 b

(See Supplement for additional settings)

Ave Maria

For unison, two or four part chorus

Jacques Arcadelt
Revised and full text
added by N. A. M.

Andante

pp

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

pp

 The first system of musical notation for 'Ave Maria' is in G major (one sharp) and 4/4 time. It begins with a treble and bass staff. The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus' are written below the notes.

te - cum, Do - mi - nus te - cum; Be - ne - di - cta tu,

 The second system of musical notation continues the piece. It features the same treble and bass staves. The lyrics 'te - cum, Do - mi - nus te - cum; Be - ne - di - cta tu,' are written below the notes. The dynamics are not explicitly marked in this system.

mf

be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus

mf

 The third system of musical notation continues the piece. It features the same treble and bass staves. The lyrics 'be - ne - di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus' are written below the notes. The dynamics are marked 'mf' (mezzo-forte).

ff

fru - ctus ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma -

ff

pp

tu - i, Je - sus.

 The fourth system of musical notation concludes the piece. It features the same treble and bass staves. The lyrics 'fru - ctus ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma - tu - i, Je - sus.' are written below the notes. The dynamics are marked 'ff' (fortissimo) and 'pp' (pianissimo).
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Slower

ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,

nunc et in ho - ra mor - tis no - stræ. A - men.

Ave Maria

200 c

César Franck
Rearranged for unison or
two part chorus by N. A. M.

Lento
sotto voce

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

Organ

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cresc. accel.

et be-ne-di-ctus, et be-ne-di-ctus fru-ctus ven-tris tu-i,

rall *Organ* *Slower* *pp*

Je - sus. San-cta Ma - ri - a, Ma - ter

cresc. allarg.

De - i, o - ra pro no - bis pec - ca - to - ri - bus, nunc et in

ho - ra mor - tis no - stræ. A - men. A - men.

(See Supplement for additional setting.)

Ave Maris Stella

201 a

Vatican Antiphonale
Acc. by N. A. M.

First Mode (transposed)
optional keys

with \flat
changed
to \sharp

pp A - ve má - ris sté - la, Dé - i Má - ter al - ma,

After last stanza

At - que sem - per Vir - go, Fe - lix coe - li por - ta. A - men.

2. Súmens íllud Ave
Gabrielis ore,
Fúnda nos in pace,
Mútans Hévæ nómen.

4. Mónstra te esse matrem,
Súmat per te préces,
Qui pro nobis natus,
Túlit ésse túus.

6. Vítam præsta puram,
Ita para tutum:
Ut vidéntes Jesum,
Sémpet collatémur.

3. Sólve víncla réis,
Prófer lúmen caécis,
Mála nóstra pélle,
Bóna cúncta pósee.

5. Vírgo singuláris,
Inter ómnes mitis,
Nos cúlpiis solútos,
Mítes fac et castos.

7. Sit laus Déo Pátri,
Summo Chrísto decus,
Spíritui Sancto,
Tribus honor unus. Amen.

(Response given on page 485)

201 b

Ave Maris Stella

For unison chorus

Balthasar Florence

Arr. by N.A.M.

Andante religioso

p A - ve ma - ris stel - la, De - i

Ma - ter al - ma, At - que sem - per Vir -

go, Fe - lix coe - li por - ta. A - men.

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201 c

Ave Maris Stella

J. Mohr.

Con moto

p A - ve ma - ris stel - la, De - i Ma - ter

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al - ma, At - que sem - per Vir - go,

Fe - lix coe - li por - ta. A - - - men.

rall *After last verse*

For additional stanzas see No. 201a

Ave Maris Stella

201 d

Edv. Grieg

Adapted for two part chorus
by N.A.M.

Con moto

p A - ve ma - ris stel - la, *pp* De - i Ma - ter

p *pp*

Organ

accel

f al - ma, At - que sem - per Vir - go, *f* Fe - lix coe - li

f

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por - ta. *rall* *Organ* *pp* *dolce* 2. Su - mens il - lud

A - ve, Ga - bri - e - lis o - re, Fun - da nos in

pa - ce, Mu - - tans He - vae no - - men. *Organ rall*

ppp *After last stanza* A - - men.

The last stanza is begun at the sign §

(See 277 for the Chant Alma.)

Alma Redemptoris Mater

202

Antiphon sung from the Saturday before the first Sunday in Advent to the Second Vespers Feast of the Purification inclusive.

Ch. Gounod

Arr. for two or

four part chorus by N. A. M.

Andante moderato

pp

Al - ma Re - dem - ptó - ris Ma - ter, quae pér - vi - a

pp

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major (two flats). The tempo is marked 'Andante moderato'. The first staff begins with a piano-piano (pp) dynamic. The lyrics are written below the staves.

coe - li por - ta ma - nes. Et stel - la ma - ris, suc - cur - re ca - den - ti

This system contains the next two staves of the musical score. The lyrics continue below the staves. The bottom staff begins with a forte (f) dynamic.

sur - ge - re qui cu - rat po - pu - lo, suc - cur - re, suc - cur - re ca - den - ti

This system contains the next two staves of the musical score. The lyrics continue below the staves. The bottom staff begins with a forte (f) dynamic.

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - i - sti, na -

This system contains the final two staves of the musical score on this page. The lyrics continue below the staves.

tu - ra mí - rán - te, tu - um san - ctum Ge - ni - tó - rem:

Tempo I

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - lis ab o - re

su - mens il - lud A - ve, pec - ca - to - rum

mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Celebrant:- Angelus Dómini nuntiávit María.

Choir Response:- Et concépit de Spíritu Sancto.

After Advent.

Cel.:- Post Partum Virgo invioláta permansísti.

Choir:- Dei Génitrix intercée pro nóbis.

(See 278 for Chant 'Ave.')

Ave, Regina Coelorum

203

For Unison or Two-part Chorus of Equal Voices

(From February Second until Holy Thursday)

Nicola A. Montani

Andante con moto

p A - ve, Re - gi - na coe - lo - rum, A - ve, Do - mi - na

An - ge - lo - rum: Sal - ve ra - dix, sal - ve por - ta,

Ex qua mun - do lux est or - ta: Gau - de Vir - go

f

Ped.

glo - ri - o - sa, Su - per o - mnes spe - ci - o - sa:

Man.

rall

Va-le, o val-de de-co-ra, Et pro no-bis Christum ex-o-ra.

This musical score is for a two-part setting. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with the same key signature. The tempo is marked 'rall' (rallentando). The melody is primarily in the upper voice, with the lower voice providing harmonic support.

Cel: Dignáre me laudáre te Virgo sacráta.

Choir: Da mihi virtútem cóntra hóstes tuos.

204

See Nos. 279 and 302 for additional settings of this text.

Regina Coeli

From Compline, Holy Saturday, to None, Saturday within the octave of Pentecost.

Antonio-Lotti (1667 1740)

Revised and edited for two
or four part chorus by N.A.M.

Allegro moderato

f Re-gi-na coe-li lae-ta-re, al-le-lu-ia, lae-

accel

f

Ped.

This musical score is for the first part of 'Regina Coeli'. It is in treble and bass clefs with a key signature of one sharp. The tempo is 'Allegro moderato'. The first staff has a forte 'f' dynamic. The second staff also has a forte 'f' dynamic. The tempo is marked 'accel' (accelerando) at the end of the first staff. A 'Ped.' (pedal) instruction is at the end of the first staff.

Poco meno

ff ta-re al-le-lu-ia: Qui-a quem me-ru-i-sti por-

ff

This musical score is for the second part of 'Regina Coeli'. It is in treble and bass clefs with a key signature of one sharp. The tempo is 'Poco meno' (Poco meno mosso). The first staff has a fortissimo 'ff' dynamic. The second staff also has a fortissimo 'ff' dynamic.

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Piu vivo

ta-re, al-le-lu-ia, al-le-lu-ia, Re-sur-rex-it

Piu vivo

si-cut di-xit, Al-le-lu-ia, al-le-lu-ia.

Lento o-ra pro no-bis, *rall*

O-ra pro no-bis, pro no-bis De-um.

Piu mosso *allarg.*

Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

V. Gaude et laetare Virgo Maria, allelúia.

R. Quia surrexit Dóminus vere, allelúia.

Salve Regina

Fr. Schubert

Revised and edited by N. A. M.

Moderato assai

p Sal-ve, Re - gi - na, Ma-ter mi-se - ri - cor - di - ae:

p Vi - ta, dul - ce - do, et spes no - stra, sal - ve,

allarg. *a tempo* *p* et spes no - stra sal - ve. *f* Ad te cla - ma - mus, ex - su - les, fi - li - i

rall. *a tempo* *rall.* He - vae. Ad te sus - pi - ra - mus, ge - men - tes etflen - tes in

allarg. *Vivo* hac la - cri - ma - rum val - le. E - ia er - go, Ad - vo - ca - ta

allarg. molto.

no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad

nos con - ver - te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i,

allarg. molto

ven - tris tu - i, no - bis post hoc ex - si - li - um os - ten - de. *pp*

Slower

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a. *pp*

rall

cle - mens; O pi - a; O dul - cis Vir - go Ma - ri - a.

V. Ora pro nobis sancta Dei Génitrix.

R. Ut digni efficiámur promissionibus Christi.

O Sanctissima, O piissima

Traditional Melody
Sicilian

Edited and Arr. by N.A.M.

Moderato

p

1. O San - ctis - si - ma, O pi - is - si - ma, Dul - cis
2. Tu so - la - ti - um Et re - fu - gi - um, Vir - go

cresc
pp

Vir - go Ma - ri - a! Ma - ter a - ma - ta,
Ma - ter Ma - ri - a! Quid - quid o - pta - mus,

pp

In - te - me - ra - ta, O - ra, O - ra pro no - bis.
Per te spe - ra - mus; O - ra, O - ra pro no - bis.

3. Ecce debiles,
Perquam flebiles,
Salva nos, Maria!
Tolle languores,
Sana dolores,
Ora, ora pro nobis.

4. Virgo respice,
Mater, adspice,
Audi nos, Maria!
Tu medicinam,
Portas divinam;
Ora, ora pro nobis.

Regina coeli, jubila

207

Moderato
Chanters

Tutti Traditional Melody 1584 Chanters

p

1. Re - gi - na coe - li, ju - bi - la, Gau - de, Ma - ri - a! Jam -
2. Quem di - gna ter - ris gi - gne - re, Gau - de, Ma - ri - a! Vi -

p

Tutti

pul - sa ce - dunt nu - bi - la.
vis re - sur - git fu - ne - re. 1-10. Al - le - lu - ia! Læ - ta - re, O Ma - ri - a!

3. Sunt fracta mortis spicula,
Gaude Maria!
Jesu jacet mors subdita.
Alleluia!
Laetare, O Maria!

4. Acerbitas solatium,
Gaude Maria!
Luctus redonat gaudium.
Alleluia!
Laetare, O Maria!

5. Turbata sputis lumina,
Gaude Maria!
Phœbea vincunt fulgura.
Alleluia!
Laetare, O Maria!

6. Manum pedumque vulnera,
Gaude Maria!
Sunt gratiarum flumina.
Alleluia!
Laetare, O Maria!

7. Transversa ligni robora
Gaude Maria!
Sunt sceptræ regni fulgida.
Alleluia!
Laetare, O Maria!

8. Lucet arundo purpura,
Gaude Maria!
Ut fulva terræ viscera.
Alleluia!
Laetare, O Maria!

9. Catena, clavi, lancea,
Gaude Maria!
Triumphus sunt insignia.
Alleluia!
Laetare, O Maria!

10. Ergo, Maria plaudito,
Gaude Maria!
Clientibus succurrito.
Alleluia!
Laetare, O Maria!

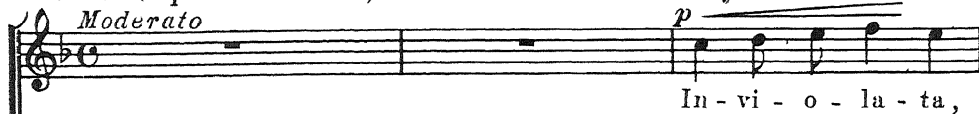
Inviolata

Antiphon B.V.M.

Ch. Gounod
Arranged for two part chorus
by N. A. M.

Voice I (Soprano or Tenor)

Moderato



Voice II (Alto or Bass)



al - ma Chri - sti ca - ris - si - ma: Sus - ci - pe,

sus - ci - pe pi - a lau - dum prae - co - ni - a. Te nunc fla - gi -

tant de - vo - ta cor - da et o - ra: No - stra ut

pu - ra pe - cto - ra sint et cor - po - ra Tu - a per pre -

ca - ta dul - ci - so - na. Tu - a per pre -

ca - ta, pre - ca - ta dul - ci - so - na. No - bis con -

ce - das ve - ni - am per sæ - cu - la *p* O be -

ni - gna! *p* O Re - gi - na!

O Ma - ri - a! *pp* Quæ

cresc. so - la in - vi - ò - la - ta *dim* per - man - si - sti. *p*
pp *p*

Salve Mater Misericordiæ

Gregorian

Fifth Mode Chanters 1st time

Harmonized and Arr. by N. A. M.

p Sál-ve má-ter mi-se-ri-cór-di-æ, Má-ter Dé-i,

p

et má-ter vé-ni-æ, Má-ter spé-i, et má-ter grá-ti-æ,

Má-ter plé-na san-ctæ læ-tí-ti-æ; O Ma-rí-a!

Repeat "Salve" (etc.) 1st time

1. Sal-ve dé-cus hu-má-ni ge-ne-ris, Sal-ve Vir-go
2. Sal-ve fe-lix Vir-go pu-ér-pe-ra; Nam qui se-det

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dí-gni-or cē-te-ris, Quae vír-gi-nēs o-mnes trans-gré-de-ris,
 in Pa-tris dēx-te-ra, Coe-lum re-gens, ter-ram et æ-the-ra,
 Et ál-ti-us se-des in sú-pe-ris, O Ma-rí-a!
 In-tra tu-a se-clau-sit vís-ce-ra, O Ma-rí-a!

Repeat "Salve Mater" after each stanza

3. Te creávit Pater ingénitus,
 Obumbrávit te Unigénitus,
 Fecundávit te Sanctus Spíritus,
 Tu es facta tota divínitus, O María!
 Salve Mater, etc.
4. Te creávit Deus mirábilem,
 Te respéxit ancíllam húmílem,
 Tequaesívit spónsam amábilem,
 Tibi nunquam fecit consímilem, O María!
 Salve Mater, etc.
5. Te beátam laudáre cúpiunt
 Omnes justí, sed non sufficiunt;
 Multas laudes de te concípiunt,
 Sed in illis prorsus deficiunt, O María!
 Salve Mater, etc.
6. Esto, Mater, nostrum solátium;
 Nostrum esto, tu Virgo gáudium;
 Et nos tandem post hoc exsílum,
 Laetos junge choris coeléstium, O María!
 Salve Mater, etc.

O Gloriosa Virginum (No.1)

210 a

Unison Chorus

Melody from the "Harfe David"

Arr. by P. J. Van Damme

Moderato

1. O glo - ri - o - sa Vir - gi - num, Sub - lí - mis in - ter
2. Quod He - va tri - stis áb - stu - lit, Tu réd - dis al - mo

sí - de - ra, Qui te cre - á - vit par - vu - lum La -
ger - mi - ne: In - trent ut as - tra fle - bi - les, Coe -

cten - te nu - tris u - be - re. A - - men.
li re - clu - dis car - di - nes.

3. Tu Regis alti janua,
Et aula lucis fúlgida:
Vitam dátam per Virginem
Génites redemptae pláudite.

4. Jésu tibi sit glória
Qui nátus es de Vírgine
Cum Patre et almo Spíritu,
In sempitérna sáecula. Amen.

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O Gloriosa Virginum (No. 2)

Unison or two-part chorus

F. de La Tombelle

Arr. by N. A. M.

Andante religioso

p

1. O glo - ri - o - sa Vir - gi - num, Su - bli - mis
2. Quod He - va tri - stis ab - stu - lit, Tu red - dis

p

1. O glo - ri - o - sa Vir - gi - num, su -
2. Quod He - va tri - stis ab - stu - lit, Tu

Piu Vivo

in - ter si - de - ra, *f* Qui te cre - a - vit
al - mo ger - mi - ne: In - trent ut as - tra

bli - mis in - ter si - de - ra,
red - dis al - mo ger - mi - ne:

rall

par - vu - lum La - cten - te nu - tris u - be -
fle - bi - les, Coe - li re - clu - dis car - di -

After last verse

f re. A - - men, A - men, A - men.
nes. *rall*

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Salve Regina Coelitum

Unison, two- or three-part chorus, equal voices
or four-part unequal

Traditional Melody
Arr. by P. J. Van Damme

Devoto

1. Sal - ve Re - gi - na coe - li - tum, O Ma -
2. Ma - ter mi - se - ri - cor - di - ae, O Ma -

ri - a! Sors u - ni - ca ter - ri - ge - num, O Ma -
ri - a! Dul - cis pa - rens cle - men - ti - ae, O Ma -

ri - a! 1-8. Ju - bi - la - te, Che - ru - bim, Ex - sul - ta - te,
ri - a!

Se-ra-phim! Con-so-nau-te per-pe-tim: Sal-ve,

Sal-ve, Sal-ve Re-gi-na.

- | | |
|--|--|
| <p>3. Tu vitæ lux, fons gratiæ,
O Maria!
Causa nostræ lætitiæ,
O Maria!
Jubilate, etc.</p> | <p>4. Spes nostra, salve, Domina,
O Maria!
Exstingue nostra crimina!
O Maria!
Jubilate, etc.</p> |
| <p>5. Ad te clamamus exsules,
O Maria!
Te nos rogamus supplices,
O Maria!
Jubilate, etc.</p> | <p>6. Audi nos Evæ filios,
O Maria!
In te sperantes miseros.
O Maria!
Jubilate, etc.</p> |
| <p>7. Eia ergo nos respice;
O Maria!
Servos tuos me despice.
O Maria!
Jubilate, etc.</p> | <p>8. Convertite tuos oculos,
O Maria!
Ad nos in hoc exilio.
O Maria!
Jubilate, etc.</p> |

Tota Pulchra Es, Maria

Motet for unison or two-part chorus

212

Balthasar-Florence

Liturgically arranged by N.A.M.

Andante moderato

To - ta pul - chra es, Ma - ri - a, et

ma-cu-la o-ri-gi-na-lis non est in te. Tu glo-ri-a Je-

ru-sa-lem. Tu lae-ti-ti-a Is-ra-el. Tu ho-no-ri-fi-cen-ti-a

po - pu-li no-stri: tu ad-vo-ca - ta pec-ca-to -

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279

Chorus
Slower

Organ

rum. *pp* O Ma - ri - a! Vir-go pru-den-tis-si - ma,

Ma-ter cle-men-tis-si - ma, O - ra pro no - bis, *pp* O Ma -

ri - a! O - ra pro no - bis ad Do - mi-num

allarg.

Je - sum Chri - stum; Ad Do-mi-num Je-sum Chri - - stum.

Sub Tuum Præsidium (No. 1) 213 a

Motet for two-part chorus

M. Haller

♩ = 58

mf

Sub tu-um præ-si-di-um con-fu-gi-mus, san-cta De-i

mf

Ped.

mf

Ge-ni-trix, no-stras de-pre-ca-ti-o-nes ne de-spi-ci-as in

mf

Man. Ped.

ne-ces-si-ta-ti-bus no-stris: sed a per-i-cu-lis cun-ctis

mf

Ped.

li-be-ra nos, li-be-ra nos, sem-per, Vir-go glo-ri-

mf

Ped. Man.

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o - sa, et be-ne-di - cta, Do-mi-na no - stra, Me-di-

a-trix no - stra, ad-vo-ca-ta no - stra, tu-o Fi-li-

Man.

o nos re-con-ci-li-a, tu-o Fi-li-o nos — com-men-

da, tu-o Fi-li-o nos re-præ-sen - - - ta.

Ped.

Sub tuum Præsidium (No.2.) 213 b

Usually sung before the Litany of the Blessed Virgin and before the "Nunc Dimittis?"

Antiphon

Gregorian

Acc. by N. A. M.

Seventh Mode

Sub tú-um præ-sí-di-um con-fú-gi-mus,* Sán-cta De-i Gé-ni-trix:

nó-stras de-pre-ca-ti-ó-nes ne de-spí-ci-as in ne-ces-si-tá-ti-bus:

sed a per-í-cu-lis cun-ctis lí-be-ra nos sem - per,

Vir-go glo-ri-ó-sa et be - ne - dí-cta. Al-le-lú-ia.

Easter tide, add.

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Litany of the Blessed Virgin

Litaniæ Lauretanæ
Unison or two part chorus

Nicola A. Montani

Moderately fast



(a) Ký-ri-e e - lé-i-son. Chri-ste e - lé-i-son. Ký-ri-e e - lé-i-son. →

Chanters



1. Pa - - ter de cóe - lis De - us, →
2. Fi - li Re - dém - ptor mun - di De - us,
3. Spi - - ri - tus San - cte De - us,
4. San - cta Tri - ni - tas u - - nus De - us,

Piu Vivo (alla breve)

Chanters

Chorus



5. San - cta Ma - ri - a, o - ra pro no-bis. →
7. San-cta Vir-go Vir-gi-num, o - ra pro no-bis.
9. Ma-ter di-ví-næ grá-ti-æ, o - ra pro no-bis.
11. Ma - ter ca - stís-si-ma, o - ra pro no-bis.
13. Ma-ter in-te - me - rá - ta, o - ra pro no-bis.
15. Ma-ter ad - mi - rá - bi - lis, o - ra pro no-bis.
17. Ma-ter Cre - a - tó - ris, o - ra pro no-bis.



(d) Chri - ste au-di nos. (e) Chri - ste ex - áu-di nos.

Chorus



1. mi - se - ré - re no - bis.
 2. mi - se - ré - re no - bis.
 3. mi - se - ré - re no - bis.
 4. mi - se - ré - re no - bis.

Chanters



Chorus

6. San - cta De - i Gé - ni - trix, o - ra pro no - bis.
 8. Ma - ter Chri - sti, o - ra pro no - bis.
 10. Ma - ter pu - rís - si - ma, o - ra pro no - bis.
 12. Ma - ter in - vi - o - lá - ta, o - ra pro no - bis.
 14. Ma - ter a - má - bi - lis, o - ra pro no - bis.
 16. Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.
 18. Ma - ter Sal - va - tó - ris, o - ra pro no - bis.

Chanters Chorus

19. Vir-go pru-den - tís-si-ma, o-ra pro no-bis. →
 21. Vir-go prae-di - cán-da, o-ra pro no-bis.
 23. Vir-go cle-mens, o-ra pro no-bis.
 25. Spé-cu-lum jus-tí-ti-æ, o-ra pro no-bis.
 27. Cau-sa no-stræ-læ-tí-ti-æ, o-ra pro no-bis.
 29. Vas ho-no-rá-bi-le, o-ra pro no-bis.
 31. Ro-sa mý-sti-ca, o-ra pro no-bis.
 33. Tur-ris e-búr-ne-a, o-ra pro no-bis.
 35. Fœ-de-ris ar-ca, o-ra pro no-bis.
 37. Stel-la ma-tu-tí-na, o-ra pro no-bis.

Chanters Chorus

39. Re-fú-gi-um pec-ca-tó-rum, o-ra pro no-bis. →
 41. Au-xí-li-um Chri-sti-a-nó-rum, o-ra pro no-bis.
 43. Re-gí-na Pa-tri-ar-chá-rum, o-ra pro no-bis.
 45. Re-gí-na A-po-sto-ló-rum, o-ra pro no-bis.
 47. Re-gí-na Con-fes-só-rum, o-ra pro no-bis.

Chanters Chorus

20. Vir-go ve-ne-rán-da, o-ra pro no-bis.
 22. Vir-go po-tens, o-ra pro no-bis.
 24. Vir-go fi-dé-lis, o-ra pro no-bis.
 26. Se-des sa-pi-én-ti-æ, o-ra pro no-bis.
 28. Vas spi-ri-tu-á-le, o-ra pro no-bis.
 30. Vas in-sígne de-vo-tió-nis, o-ra pro no-bis.
 32. Tur-ris Da-ví-di-ca, o-ra pro no-bis.
 34. Do-mus áu-re-a, o-ra pro no-bis.
 36. Já-nu-a coe-li, o-ra pro no-bis.
 38. Sa-lus in-fir-mó-rum, o-ra pro no-bis.

Chanters Chorus

40. Con-so-lá-trix af-fli-ctó-rum, o-ra pro no-bis.
 42. Re-gí-na An-ge-ló-rum, o-ra pro no-bis.
 44. Re-gí-na Pro-phe-tá-rum, o-ra pro no-bis.
 46. Re-gí-na Már-ty-rum, o-ra pro no-bis.
 48. Re-gí-na Vír-gi-num, o-ra pro no-bis.

Chanters Chorus

49. Re - gi - na San-ctó - rum ó - mni - um, o-ra pro no-bis.
 50. Re - gi-na si-ne la-be o-ri-gi-ná-li con-cep-ta, o-ra pro no-bis.
 51. Re - gi-na Sa-cra-tís-sí-mi Ro - sá - ri - i, o-ra pro no-bis.
 52. Re - gi - na Pa - cis, o-ra pro no-bis.

Chanters Chorus

53. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Par-ce no-bis Do-mi-ne.
 54. A-gnus De-i, qui tol-lis pec-ca-ta mun-di; Ex - aú-di nos Do-mi-ne.

Chanters Tutti

55. A-gnus Dei qui tollis peccata mun-di mi-se - re-re no - bis.

℣. Ora pro nobis Sáncta Dei Génitrix.

℟. Ut digni efficiámur promissionibus Christi.

Veni Sponsa Christi

for two part chorus

Lento Not too slow

Nicola A. Montani

p Ve - ni spon - sa Chri - sti, Ve - ni

p spon - sa Chri - sti ac - ci - pe co -

cresc ro - - nam, quam ti - bi Do - mi - nus prae - pa - ra -

rall vit, prae - pa - ra - vit in æ - ter - - num.

(The Simple Version is given at No. 276-f.)

THE BLESSED VIRGIN

Magnificat

Eighth Psalm Tone (Solemnis)

Gregorian
Acc. by N. A. M.

1. Ma - gni - fi - cat *

2. Et ex - sul - távit spí - ri - tus mé - us: * →

3. Qui - a re - spexit humilitatem an - cil - læ su - æ: *

4. Qui - a fe - cit mihi ma - gna qui pót-ens est: *

5. Et mi - se - ricórdia ejus a
progéni - e in pro - gé - ni - es: *

6. Fe - cit po - téntiam in brá - chi - o sú - o: *

7. De - pó - su - it po - - tén - tes de sé - de, *

8. E - su - ri - éntes im - plé - vit bo - nis *

9. Sus - cé - pit Ísrael pú - e - rum sú - um: *

10. Sic - ut lo - cútus est ad pa - tres no - stros: *

11. Gló - ri - a Pá - tri, et Fí - li - o, *

12. Sic - ut e - rat in princípio, et nunc, et sem - per, *

(This mediant is omitted in first line)

For the alternate verses the following falso bordone arrangement by Ciro Grassi may be used. (For two part chorus (or three part) equal voices.)

2. Et exsultávit spí - ri - tus me - us: * →

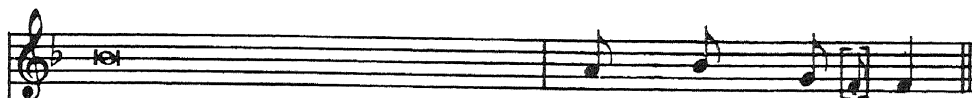
4. Quia fecit mihi magna qui pot - ens est: *

6. Fecit poténtiam in brá - chi - o su - o: *

8. Esuriéntes im - plé - vit bo - nis, *

10. Sicut locútus est ad pa - tres no - stros, *

12. Sicut erat in princípio et nunc, et sem - per, *



1. ánima mé - a Dó-mi-num.
2. in Deo salu - - - tá - ri me - o.
3. ecce enim ex hoc beátam me dicent
omnes gene - ra - ti - ó - nes.
4. et sanctum # no - men e - jus.
5. timén - - - ti - bus e - um.
6. dispérsit superbos mente cor - dis su - i.
7. et exal - - - tá - vit hú-mi-les.
8. et dívites dimí - - sit in - á - nes.
9. recordátus misericór - - di - æ su - æ.
10. Ábraham, et sémini e - - jus in sáe-cu-la.
11. et Spirí - - - tu - i Sán - cto.
12. et in sáecula sáecul - - - ló - rum. A - men.



2. in Deo salu - - - tá - ri me - o.
4. et sanctum no - men e - jus.
6. dispérsit superbos mente cor - dis su - i.
8. et dívites dimísit in - - á - nes.
10. Abraham, et sémini e - jus in sáe - cu - la.
12. et in sáecula sáecu - - ló - rum A - - men.



CEREMONY MUSIC
Motets for Reception, Profession etc.

Regnum Mundi

for two part chorus

Nicola A. Montani

Andante religioso

mf Re-gnum mun-di, re-gnum mun-di et omnem or-na-tam

mf

p sae-cu-li, con-tem-psi pro-pter a-mo-rem Do-mi-ni

rall no-stri, Je-su Chri-sti. *Piu Vivo* Quem vi-di

f *Gt. f*

Ped.

p *rall.* *Fine* quem a-ma-vi, in quem cre-di-di quem di-le-xi.

Sw.

Repeat from § "Quem videt"
to Ps., then to § "Elegi"

Ps. 44.) E-ruc-tá - vit cor meum vĕrbum bó-num: dico ego ópera me-a Re-gi.

E-le-gi ab-je-cta es - se, in do-mo Do-mi-no

me - i, Je - su Chri - sti.

Repeat "Quem videt" to Ps., then to "Gloria"

Gló-ri - a Patri et Fi-li-o Et Spi-rí-tu - i San-cto.

Repeat "Quem videt" to Fine

RESPONSES

- V. Kyrie eleison. R. Christi eleison. V. Pater noster.
 V. Etne nos inducas in tentationem. R. Sed líbera nos a malo
 V. Manda Deus etc. R. Confirma hoc Deus quod operátus es in eis.
 V. Salvas fac etc. R. Deus meus sperántes in te.
 V. Esto nobis etc. R. A facie inimíci.
 V. Nihil proficiat etc. V. Et Filius iniquitátis non appónat nocére nobis.
 V. Ora pro nobis etc. R. Ut dignae efficiántur promissionibus Christi.
 V. Domine exaudi etc. R. Et clamor meus ad te véniat.
 V. Dominus etc. R. Et cum Spiritu tuo.
 V. Domine Deus virtutem, converte nos. R. Et osténde fáciem tuam et salvi e-
 rimus.

Suscipe Domine

(St Ignatius)

for two part chorus

Nicola A. Montani

Lento

pp

Sus-ci-pe Do-mi-ne, u-ni-ver-sam li-ber-ta-tem

pp

me-am, Ac-ci-pe me-mo-ri-am in-tel-le-ctum at-que vo-lun-

Poco piu vivo

ta-tem o-mnem. Quid quid ha-be-o

id

vel pos-si-de-o mi-hi lar-gi-tus es

ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

(S)
(p) (Alto) id ti - bi to - tum re - sti - tu - o, ac tu - ae pror - sus

rall

vo - lun - ta - te tra - do gu - ber - nan - dum.

Moderato

p A - mo - rem tu - i so - lum cum gra - ti - a

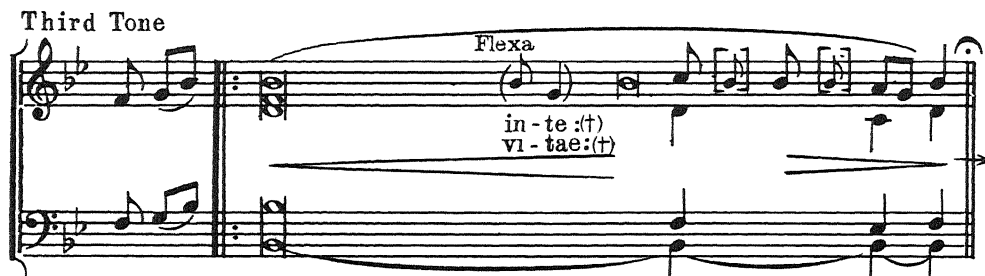
p

Ped.

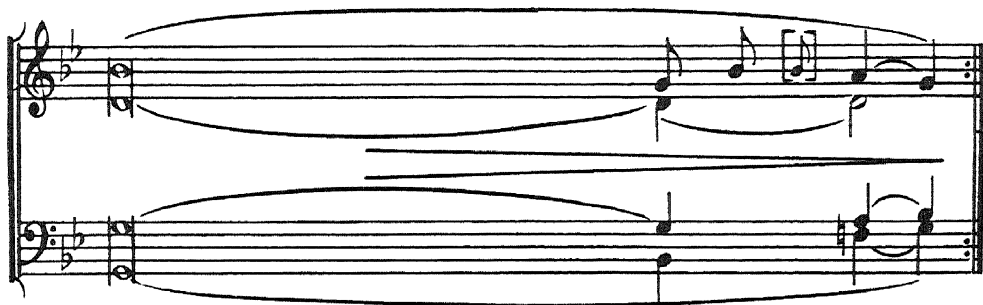
tu - a mi - hi do - nes et di - ves sum sa - tis

nec a - li - ud quid quam ul - tra po - - sco.

CEREMONY MUSIC ETC.
Conserva me Domine
 Psalm 15



1. Con-sér - va me, Dómine, quóniam spe-
 rávi in te. (†) Dixi Dómino Deus mé - us es tu,*
2. Sanctis, qui sunt in ter - ra e - jus,
3. Multiplicatæ sunt infirmi - tá - tes e - ó - rum.
4. Non congregábo conventícula
 eórum de san-guí - ni-bus.
5. Dóminus pars haereditátis
 meæ, et cá-li-cis me - i:
6. Funes cecidérunt mihi in præ - clá-ris,
7. Benedícam Dóminum, qui tribuit
 mihi in - tel - léc-tum:
8. Providébam Dóminum in
 conspéctu me - o sem-per:
9. Própter hoc lætátum est cor
 meum et exsultávit lin - gua me - a:
10. Quóniam non derelínques
 ánimam me-am in in - fér-no:
11. Notas mihi fecisti vias vitæ, (†)
 adimplébis me lætítia cum vul - tu tu - o:
12. Gloria Pa-tri et Fí-li-o,
13. Sicut erat in princípío, et nunc, et sem-per,



1. quóniam bonórum meórum non e - ges.
2. mirificávit ómnes voluntátes meas in e - is.
3. postea accelle - - - ra - vé - runt.
4. nec memor ero nóminum eórum per lábi - a me - a.
5. tu es, qui restítues haereditátem me - am mi - hi.
6. étenim haeréditas mea praeclára est mi - hi.
7. ínsuper et usque ad noctem increpuérunt
me re-nes me - i.
8. quóniam a dextris est mihi, ne com-mó - ve - ar.
9. ínsuper et caro mea requié - - scet in spe.
10. nec dabis sánctum tuum videre corru - pti - ó - nem.
11. delectatiónes in dextera tua us-que in fi - nem.
12. et Spirítu - - - i San - cto.
13. et in saécula saeculó - - - rum. A - men.

220 MUSIC FOR RECEPTION, VOW DAY, ETC.

Ecce Quam Bonum

for two part chorus

Psaln 132

Nicola A. Montani

Moderato

1. 3.
5. 7.
9. 11.

Ec - ce quam bo - num, et quam ju - cun - dum,

The first system of the musical score is written for two parts (treble and bass clef) in a key with two flats (B-flat and E-flat). It begins with a 'Moderato' tempo marking. The lyrics are 'Ec - ce quam bo - num, et quam ju - cun - dum,'. The melody is simple and homophonic, with the two parts moving in parallel motion.

ha - bi - ta - re fra - tres in u - num.

rall *Fine*

The second system continues the melody. It includes a 'rall' (rallentando) marking and ends with a 'Fine' marking. The lyrics are 'ha - bi - ta - re fra - tres in u - num.'.

2. Sic - ut un - guen - tum in ca - pi - te
6. Quo - ni - am il - lic man - da - vit Do - mi - nus
10. Sic - ut e - rat in prin - ci - pi - o,

The third system contains three alternative verses. The lyrics are:
2. Sic - ut un - guen - tum in ca - pi - te
6. Quo - ni - am il - lic man - da - vit Do - mi - nus
10. Sic - ut e - rat in prin - ci - pi - o,

allarg.

quod de - scen - dit in bar - bam, bar - bam
be - ne - di - ti - o - nem et vi - tam us - que in
et nunc, et sem - per, et in sae - cu - la sae - cu -

Repeat from "Ecce" to

Aa - ron. 4. Quod de - scen - dit in
sae - cu - lum. 8. Glo - ri - a
lo - rum. A - men.

o - ram ves - ti - men - ti e - jus: sic - ut ros
Pa - tri, et Fi - li - o, et Spi -

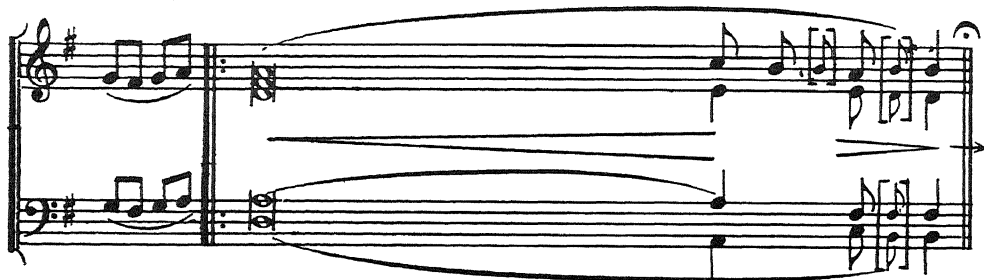
Repeat "Ecce" to

Her - mon, qui de - scen - dit in mon - te Si - on.
ri - tu - i San - - - eto.

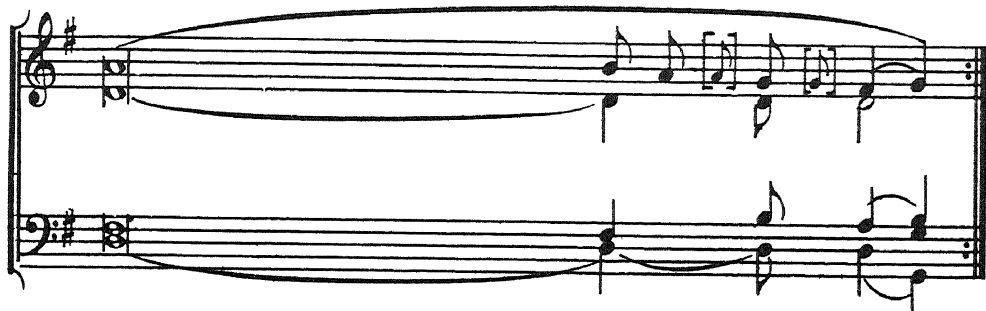
Quam dilecta tabernacula tua

Psalm 83

Seventh Tone



1. Quam di - lécta tabernácula tua, Dómi - ne vir - tú - tum!→
2. Cor meum, et ca - ro me - a
3. Etenim passer invénit si - bi do - mum:
4. Altária tua, Dómi - ne vir - tú - tum:
5. Beati, qui hábitant in domo tu - a, Dó-mi-ne:
6. Beátus vir, cujus est au - xí - li-um abs te:
7. Étenim benedictiõnem dabit
legislátor, ibunt de virtute in vir - tú - tem:
8. Dómine, Deus virtútum exáudi
orati - ó - nem me - am:
9. Protéctor nóster, á - spi-ce, De - us:
10. Quia melior est dies una in á - tri-is tu - is,
11. Elégi abjectus esse in dómo De - i me - i:
12. Quia misericórdiam, et veritátem dí - li-git De - us:
13. Nonprivábit bónis eos, qui ámbu-
lant in in - no - cén-ti-a:
14. Gloria Pa - tri et Fí-li-o,
15. Sicut erat in princípio, et nunc, et sem-per,



1. concupíscit, et déficit ánima mea in á-tri-a Dó-mi-ni.
2. exsultavérunt in De-um vi - vum.
3. et turtur nidum sibi, ut ponat pul-los su - os.
4. Rex meus, et De - us me - us.
5. in saecula saecu - - - - - ló - rum lau-dá-bunt te.
6. ascensiónes in corde suo dispósuit,
in valle lacrimárum, in lo - co quem pó-su - it.
7. vidébitur Deus de - - - - - ó - rum in Si-on.
8. áuribus percipe, Dé - us Já - cob.
9. et réspice fáciem Chri-sti tu - i:
10. _____ sú - per míl-li - a.
11. magis quam habitáre in taberná -
culis pec - ea - - - - - tó - rum.
12. gratiam et glóriam da - bit Dó-mi-nus.
13. Domine virtutum, beátus homo, qui spé-rat in te.
14. et Spi - - - - - rí - tu - i San - cto.
15. et in saecula saecu - - - - - ló - rum. A - men.

CEREMONY MUSIC ETC.

Quae est ista

Two part or unison chorus

Traditional Italian Chorale
Adapted and Arr. by N.A.M.*Moderato*

p Quae est is - ta, quae est is - ta, quae a - scen - dit de de -

p

ser - to; de - li - ci - is af - flu - ens

e - nix - a su - per di - le - ctum su - um? To - ta pul - chra

f es, a - mi - ca me - a, su - a - vis et de - có - ra.

Vé - ni de Li - ba - no spon - sa me - a

pp Ve - ni de Li - ba - no *rall* ve - ni co - ro - na - be - ris.

Tu gloria Jerusalem

223

Unison, two-part or four-part chorus

(For additional Ceremony Music see Magnificat; Hymns in honor of the Blessed Virgin, Motets in honor of the Bl. Sacrament, Te Deum etc.)

Cesar Franck

Adapted from the Motet "Quae est ista" by N. A. M.

Andante religioso
f Tu glo - ri - a Je - ru - sa - lem; tu lae -

ti - ti - a Is - ra - el; tu ho - no - ri - fi - cen - ti - a

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Slower

po - pu - li no - stri. Ma - ri - a Do - mi - na - re

no - stri tu et Fi - li - us tu - us. In - ter -

ce - de ad Do - mi - num De - um no - strum, in - ter -

rall
pp

ce - de ad Do - mi - num De - um no - strum, ad De - um

cresc.

no - strum, ad Do - mi - num De - um no - strum,

allarg.
ff

MUSIC FOR FORTY HOURS' ADORATION

Musical Programme

AT THE EXPOSITION

1. *MASS*, after which the Blessed Sacrament is incensed.
2. * *PROCESSION* during which the "Pange Lingua" is sung; after the procession the
3. "*TANTUM ERGO*" is sung, and the Blessed Sacrament is incensed. The "Panem de coelo, etc.," is omitted.
4. *THE LITANY OF THE SAINTS* is chanted. 224
5. *PSALM LXIX*, "Deus in adjutorium etc.," is intoned, then sung alternately by the clergy or choir, after which the celebrant, still kneeling, sings the versicles "Salvos fac, etc." After the "Domine, exaudi orationem meam," the celebrant rises and sings the prescribed orations.

MISSA PRO PACE

On the second day of the Devotion the "Missa pro pace" (Mass for peace) is offered on a side altar, and the color of the vestments is violet, unless a feast of higher rank occurs prohibiting the use of this color.

AT THE REPOSITION

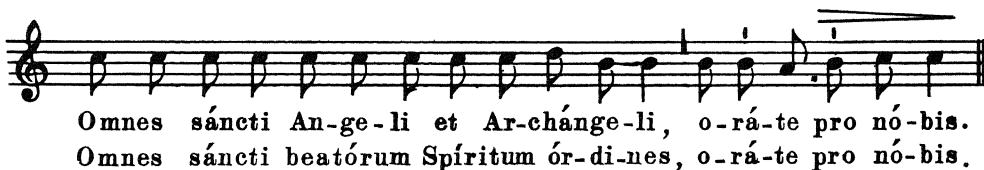
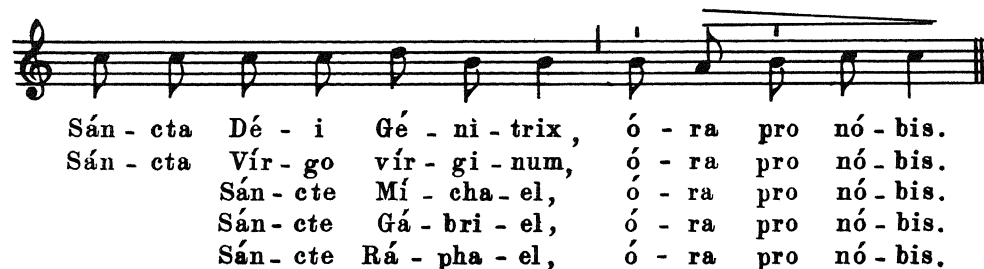
1. *MASS*, after which is sung the
2. *LITANY* with Psalm LXIX and the versicles "Salvos fac, etc.," down to "Dominus Vobiscum" (exclusive,) after which the Blessed Sacrament is incensed.
3. * *PROCESSION* during which the "Pange Lingua" is sung. After the procession when the Blessed Sacrament has been placed on the altar, the
4. "*TANTUM ERGO*" is sung, and at the "Genitori" the Blessed Sacrament is incensed. The "Panem de coelo" is intoned and the celebrant rises and sings the
5. *ORATIONS*; Benediction follows.

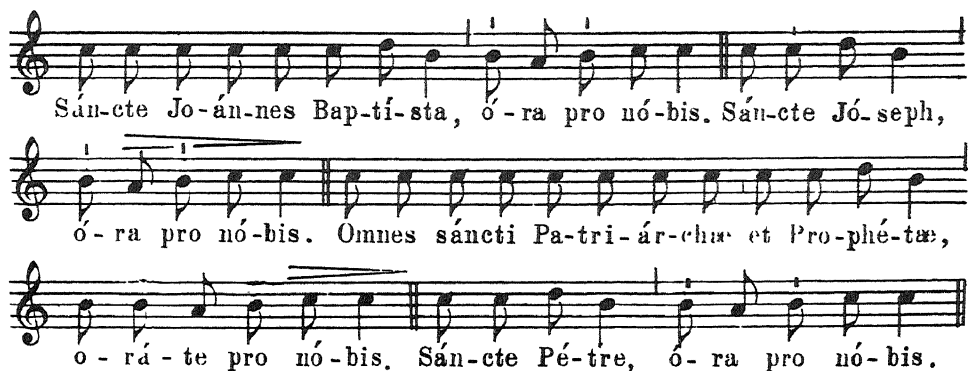
* In case the Procession does not take place the "Pange Lingua" cannot be omitted.

224 (The Litany is "doubled" on Holy Saturday.
Choir repeats all sung by the Chanters.)
The Litany of the Saints
According to the Vatican Graduale

Sung on Holy Saturday, The Rogation Days, Forty Hours' Adoration.

Chanters





<p>Note</p> <p>Sáncte Páule, Sáncte Andréa, * Sáncte Jacóbe, Sáncte Joánnes, * Sáncte Thóma, * Sáncte Jacóbe, * Sáncte Philippe, * Sáncte Bartholomæe, } óra pro nobis. * Sáncte Mathæe, * Sáncte Símon, * Sáncte Thaddæe, * Sáncte Mathía, * Sáncte Bárnaba, * Sáncte Lúca, * Sáncte Márce, Omnes sáncti Apóstoli et Evangelístæ, oráte. Omnes sáncti Discípuli Dó- mini, oráte. * Omnes sáncti Innocéntes, oráte. Sáncte Stéphané, Sáncte Laurénti, Sáncte Vincénti, * Sáncti Fabiáne et Sebastíane, oráte. * Sáncti Joánnes et Páule, oráte. * Sáncti Cósma et Damiáne, oráte. * Sáncti Gervási et Protási, oráte. Omnes sáncti Mártyres, oráte. Sáncte Silvéster, óra.</p>	<p>Sáncte Gregóri, * Sáncte Ambrósi, Sáncte Augustíne, * Sáncte Hierónyme, * Sáncte Martíne, * Sáncte Nicolæe, } óra pro nobis. Omnes sáncti Pontífices et Confessóres, oráte pro nobis. Omnes sáncti Doctóres, oráte. Sáncte Antóni, Sáncte Benedícte, * Sáncte Bernárde, } ora pro nobis Sáncte Domínice, Sáncte Francíscæ, Omnes sáncti Sacerdótes et Levítæ, oráte. Omnes sáncti Mónachi et Ere- mítæ, oráte. (a) Sáncta María Magdaléna, See note below. (d) Sáncta Agatha, * Sáncta Lúcia, (b) Sáncta Agnes, } óra pro nobis. (c) Sáncta Cæcília, * Sáncta Catharína, (e) Sáncta Anastásia, Omnes sánctæ Virgines et Víduæ, oráte. Omnes Sáncti et Sánctæ Déi, intercédite pro nobis.</p>
--	---

**Note: On Holy Saturday the order is according to the letters a,b,c,d,e.

* Note: Omitted on Holy Saturday.



Pro - pí - ti - us é - sto, pár - ce nó - bis Dó - mi - ne.

Pro - pí - ti - us é - sto, ex - aú - di nos Dó - mi - ne.

Ab o - mni ma - lo, lí - be - ra nos Dó - mi - ne.

Ab ómni peccáto ,

	** Order for Forty Hours'	
* Ab ira túa ,	1-	
* * Ab imminéntibus periculis ⁽¹⁾	2-	A flagélló terraemótus
* A subitanea et improvísá mórte,	3-	A péste, fáme, et bello
* Ab insídiis diabóli ,	4-	Ab subitanea et impro- vísá mórte
* Ab ira, et ódio, et ómni mála voluntáte,	5-	Ab insídiis diabóli
* A spírítu fornicatiónis ,	6-	Ab ira, et ódio, et ómni mála voluntáte
* A fúlgnore et tempestáte,	7-	A spírítu fornicatiónis
* A péste, fáme, et bello,	8-	A fúlgnore et tempestáte
A mórte perpétua ,	9-	A mórte perpétua etc.
Per mystérium sáncctæ Incarnatiónis túæ ,	} líbera nos Dómine.	
Per Advéntum túum ,		
Per Nativitátem túam ,		
Per Baptísmum et sáncctum Jejúnium túum ,		
Per Crúcem et Passiόnem túam ,		
Per Mórtem et Sepultúram túam ,		
Per sáncctam Resurrectiόnem túam ,		
Per admirábilem Ascensiόnem túam ,		
Per advéntum Spírítus Sánccti Parácliti,		
In . díe júdicii,		

* Omitted on Holy Saturday

** ⁽¹⁾ Included only for Forty Hours' Adoration 1-to 9 and remainder as indicated.



Pec - ca - tó - res, te ro - gá - mus aú - di - nos.

Ut nóbis párcas ,

* Ut nóbis indúlgeas ,

* Ut ad véram pæniténtiam nos perdúcere dignéris ,

Ut Ecclésiám túam sánctam régere et conserváre dignéris ,

Ut [Dómnum Apostólicum et]⁽²⁾ ómnes ecclesiásticos
órdines' in sáncta religióne conserváre dignéris ,

Ut inimícos sánctæ Ecclésiæ humiliáre dignéris ,

Ut régibus et princípibus christiánis' pácem, et
véram concórdiam donáre dignéris ,

* Ut cúncto pópulo christiáno' pácem et unitátem
largíri dignéris ,⁽¹⁾ (*See Note Below*)

Ut nosmetípsos in tuo sáncto servítio' confortáre
et conserváre dignéris ,

* Ut méntes nóstras ad coeléstia desidéria érigas ,

Ut ómnibus benefactóribus nóstris sempiterna
bóna retríbuas ,

* Ut ánimas nóstras' frátrum, propinquórum et be-
nefactórum nostrórum' ab ætéRNA damnatióne
erípias ,

Ut frúctus térræ dáre et conserváre dignéris ,

Ut ómnibus fidélibus defúntis' réquiem æté-
nam donáre dignéris ,

Ut nos exaudíre dignéris ,

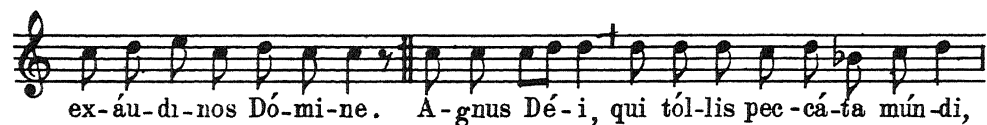
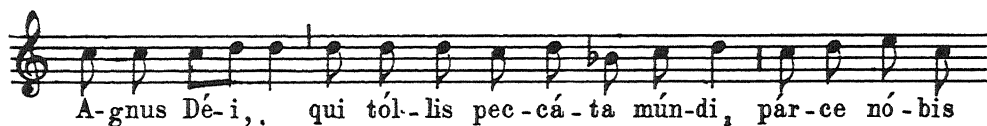
* Fíli Déi ,

(1) Note: Insert after this Ivocation: ^{*} Ut omnes errántes ad uni-
tátem Ecclésiæ revocáre et infidéles univérsos ad

Evangélíi lumen perdúcere dignéris: Te rogámus audi nos.

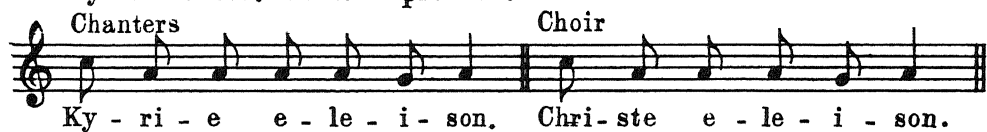
(2) *Sede Vacante* the words *Dómnum Apostólicum et* are omitted and the
petition reads "Ut ómnes" etc

} Te rogámus audi nos.



On Holy Saturday the "Kyrie" of the Mass is begun at this point.

Forty Hours etc. chanters proceed.



Deus in adiutorium^{*}

Psalm 69

225

(small notes)
ending for
No 6.



1. Deus in adiutó-
rium mé-um in-tén - de: 1. Dómine ad ad-
juvándum me
fes - tí - na .
2. Confundántur et re-ve-re-án - tur, 2. qui quaerunt á-
nimam mé - am .
3. Avertántur re-
trósum, et e-ru-bé - scant, 3. qui vólunt
mihi ma - la .
4. Avertántur
státim e-ru-be-scén - tes, 4. qui dicunt
mihi: Euge, é-u-ge .
5. Exsúltent et
laeténtur in
te ómnes qui quérunt te: 5. et dicant sém-
per: Magnifi-
cétur Dómi-
nus: qui díli-
gunt salutáre tu - um. (* see above)
6. Ego vero e - gé-nus et páuper sum: 6. Deus _____ (ád-ju-va me.)
7. Adjútor meus
et liberá-tor me-us es tu: 7. Dómine ne mo-ré - ris .
8. Glória Pa-tri et Fí-li-o, 8. et Spirítui Sán-cto .
9. Sicut erat in
príncipio, et nunc, et sém - per, 9. et in sácula
saeculórum A - men .


★ Sung in antiphonal style:

1-3-5-7-9 etc. by one section of choir (or chanters)

2-4-6-8 etc. by another group

RESPONSES

Cel.



1. Sál-vos fac sér-vos tú-os, Dé-us mé-us, spe-rán-tes in te.

All other responses end in the following manner except

No. 9.



tú-di-nis.

2. V. Esto nóbis Dómine túrris fortitúdinis.
R. A fácie, inimíci.
3. V. Níhil proficiat inimícus in nóbis.
R. Et fílius iniquitátis non appónat nocére nóbis.
4. V. Dómine non secúndum peccáta nóstra fácias nóbis.
R. Neque secúndum iniquitátes nóstras retribúas nóbis.
5. V. Orémus pro Pontífice nóstro. *Sede Vacante*, No. 5 is omitted.
R. Dóminus consérvet éum, et vivíficet éum, et beátum fáciat éum in terra*, et non trádat éum in ánimam inimicórum éjus.
6. V. Orémus pro benefactoribus nóstris.
R. Retribúere dignáre Dómine, omnibus nóbis bóna faciéntibus, própter nómen túum*, vítam aetérnam. Amen.
7. V. Orémus pro fidélibus defúctis.
R. Réquiem aetérnam dóna éis Dómine*, et lux perpétua lúceat éis.
8. V. Requiéscant in páce.
R. Amen.
9. V. Pro frátribus nóstris abséntibus.
R. Sálvos fac sérvos túos*, Déus méus, sperántes in te. (see No. 1)
10. V. Mítte éis Dómine auxílium de Sáncto.
R. Et de Sión tuére éos.
11. V. Dómine exáudi oratiónem méam.
R. Et clámor méus ad te véniat.

(At the Reposition during Forty Hours' the procession takes place here during which the *Pange Lingua* is sung.) See Program for Forty Hours' Devotion P. 305.

12. V. Dóminus vobíscum.
R. Et cum spíritu túo.

Note At the closing of the Forty Hours' Adoration after the "*Tantum Ergo*" and "*Genitori*" the Chanters sing "*Panem de Coelo praestitisti eis.*" The Choir responds with *Omne delectamentum in se habentem. T.P. (alleluia)* Cel.: *Oremus, etc.* Choir: *Amen.* Cel.: "*Domine exaudi orationem meam.*" Choir:

13. V. Per ómma saécula saeculórum. R. Amen.

14. V. Dóminus vobíscum.
R. Et cum spíritu túo.
Chanters intone:

15. V. Exáudiat nos omnipotens et miséricors Dóminus.

R. (Et custódiat nos semper.) Amen.

16. V. Et fidélium ánimæ per misericórdiam Dei requiéscant in pace.

R. Amen.

"*Et clamor meus ad te veniat.*" Cel.: *Exaudiat nos omnipotens et misericors Dominus.* Choir: "*Et custodiat nos semper.*" Cel.: *Fidelium etc.* ending with requiescant in pace. Choir: *Amen.*

(Additional Motets for Benediction will be found in the Supplement)

THE BLESSED SACRAMENT

Motets for Benediction*

226 a

O Salutaris Hostia (No. 1)

(Verbum Supernum Prodiens)

S. Webbe (1740-1816)

Adapted and Arr. by N.A.M.

Lento

1. O sa-lu-ta-ris ho-sti-a, Quæ coe-li pan-dis
2. U-m tri-no-que Do-mi-no Sit sem-pi-ter-na

o-sti-um; Bel-la pre-munt ho-sti-li-a, Da
glo-ri-a, Qui vi-tam si-ne ter-mi-no No-

ro-bur, fer au-xi-li-um. A men.
bis do-net in pa-tri-a.

★NOTE: The custom in America is to sing an O Salutaris before the Tantum Ergo. One is at liberty to sing any appropriate Motet. The only music actually prescribed is the Tantum Ergo, the Versicle, Response, and the Prayer.

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O Salutaris Hostia (No. 2)

Duguet (1780)

Adapted and Arr. by N.A.M.

Moderato

1. O sa - lu - ta - ris ho - sti - a, Quæ coe - li pau - dis
 2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

o - sti - um; Bel - la pre - munt ho - sti - li - a, Da
 glo - ri - a, Qui vi - tam si - ne ter - mi - no No -

ro - bur, fer au - xi - li - um.
 bis do - net in pa - tri - a. A - men.

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O Salutaris Hostia (No. 3)
(Verbum Supernum Prodiens)

226 c

Gregorian
Harmonized by N.A.M.

1. O sa - - lu - tá - ris hó - sti - a, Quæ cóe - li pán - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um; Bél - la pré - munt ho - stí - li - a,
gló - ri - a, Qui ví - tam si - ne tér - mi - no

Da ró - bur, fer au - xí - li - um. A - men.
No - bis do - net in pá - tri - a.

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O Salutaris Hostia (No. 4)

Unison Chorus

J. Rheinberger

Abridged and arr. by N. A. M.

Andante

1. O sa - lu - tá - ris hó - sti - a, Quæ coe - li pan - dis
2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

ó - sti - um: Bél - la pre - munt ho - sti - a, Da ro - bur,
gló - ri - a, Qui ví - tam si - ne

fer au - xi - li - um. *Orgdn* 2. tér - mi - no No -

- bis dó - net in pá - tri - a. A - - men.

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O Salutaris Hostia (No. 5)

For three-part chorus (S. S. A. or T. T. B.)

226 e

Balthasar Florence

Andante religioso

Adapted and Arr. by N. A. M.

p

1. O sa - lu - ta - ris ho - sti - a ,
2. U - ni tri - no - que Do - mi - no

p

Quæ coe - li pan - dis o - sti - um:
Sit sem - pi - ter - na glo - ri - a ,

Bel - la pre - munt ho - sti - li - a ,
Qui vi - tam si - ne ter - mi - no

cresc. e rit.

Da ro - bur, fer au - xi - li - um. A - men.
No - bis do - net in pa - tri - a.

O Salutaris Hostia (No. 6)

Nicola A. Montani

Moderato

1. O sa - lu - ta - ris ho - sti - a , Quæ
2. U - ni tri - no - que Do - mi - no Sit

cœ - li pan - dis o - sti - um : Bel - la pre -
sem - pi - ter - na glo - ri - a , Qui vi - tam

munt ho - sti - li - a , Da - ro - bur , fer au -
si - ne ter - mi - no No - bis do - net in

xi - li - um .
pa - tri - a . A - - men .

O Salutaris Hostia (No. 7)

226 g

A. Werner

Adapted and Arr. by N. A. M.

Andante



1. O sa - lu - ta - ris ho - sti - a,
2. U - ni tri - no - que Do - mi - no



Qua: cœ - li pan - dis o - sti - um: Bel - la pre -
Sit sem - pi - ter - na glo - ri - a, Qui vi - tam



munt ho - sti - li - a, *f* Da ro - bur,
si - ne ter - mi - no *f* No - bis do -



fer au - xi - li - um. A - - men.
net in pa - tri - a.

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Adoro te devote (No. 1)

St. Thomas Aquinas 1227-1274

Fifth Mode

Gregorian

Harmonized by N.A.M.

M.M. ♩ = 116

1. A - dó-ro te de-vó-te, la-tens Dé-i-tas, Quæ sub his fi-gú-ris
 2. Vi-sus, ta-ctus, gú-stus in te fá-l-li-tur, Sed au-dí-tu so-lo

ve-re lá-ti-tas: Ti-bi se cor me-um tó-tum súb-ji-cit,
 tu-to cré-di-tur: Cre-do quíd-quid dí-xit Dé-i Fí-li-us:

Qui-a te con-tem-plans to-tum dé-fi-cit.
 Nil hoc Ver-bo Ver-i-tá-tis vé-ri-us. A - men.

3. In cruce latebat sola Déitas,
 At hic látet simul et humanitas:
 Ambo tamen credens, atque confitens,
 Peto quod petívit látro pœnitens.
4. Plágas, sicut Thómas, non intúeor:
 Déum tamen méum te confíteor:
 Fac me tibi semper magis credere,
 In te spem habére, te diligere.
5. O memoriale mórtis Dómini,
 Pánis vívus, vítam præstans hómini:
 Præsta méæ ménti de te vívere,
 Et te illi semper dúlce sápere.
6. Píe Pellicane, Jésu Dómine,
 Me immúndum munda túo ságuine,
 Cújus úna stílla sálvum fácere
 Tótum mún-dum quit ab ómni scélere.
7. Jésu, quem velátum nunc adspício,
 Oro fiat illud quod tam sítio:
 Ut te reveláta cernens fácie,
 Vísu sim beátus túæ glóriæ. Amen.

Adoro te devote (No. 2)

227 b

Ch. Gounod

Adapted and Arr. by N. A. M.

Lento

1. A - dó - ro te de - vo - te, la - tens Dé - i - tas,
2. Vi - sus, ta - ctus, gus - tus in te fá - li - tur,

Quæ sub his fi - gu - ris ve - re la - ti - tas
Sed au - di - tu so - lo tu - to cre - di - tur:

Ti - bi se cor me - um to - tum súb - ji - cit,
Cre - do quid - quid dí - xit De - i Fí - li - us:

Qui - a te con - tem - plans to - tum de - fi - cit. A - men.
Nil hoc ver - bo ver - i - tá - tis ve - ri - us.

Additional stanzas given on preceding page

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O Esca Viatorum (No.1)

Heinrich Isaak (1493-1531)

Arr. by J. S. Bach

Largo

mf

1. O e - sca vi - a - to - rum, O pa - nis An - ge -
 2. O lym - pha, fons a - mo - ris, Qui pu - ro Sal - va -
 3. O Je - su, tu - um vul - tum, Quem co - li - mus oc -

mf

lo - rum, O man - na coe - li - tum: E -
 to - ris E cor - de pro - flu - is; Te
 cul - tum Sub pa - nis spe - ci - e: Fac

su - ri - en - tes ci - ba, Dul - ce - di - ne non
 si - ti - en - tes po - ta, Hæc so - la no - stra
 ut, re - mo - to ve - lo, Post, li - be - ra in

rall

pri - va, Cor - u - da: quæ - ren - ti - um,
 vo - ta, His u - na suf - fi - cis.
 coe - lo, Cer - na - mus a - ci - e.

rall

O Esca Viatorum (No. 2)

For Unison or Two-Part Chorus Traditional Melody

Arr. by P. J. Van Damme

Adapted by N.A.M.

Moderato

1. O e-sca vi-a-to-rum, O pa-nis An-ge-
 2. O lym-pha fons a-mo-ris, Qui pu-ro Sal-va-
 3. O Je-su, tu-um vul-tum Quem có-li-mus oc-

lo-rum, O man-na coe-li-tum: E-su-ri-en-tes
 to-ris, E cor-de pro-flu-is; Te si-ti-en-tes
 cúl-tum Sub pa-nis spé-ci-e; Fac ut, re-mó-to

ci-ba, Dul-ce-di-ne non pri-va, Cor-da quæ-ren-ti-
 po-ta, Hæc so-la no-stra vo-ta, His u-na suf-fi-
 ve-lo, Post lí-be-ra in coe-lo, Cer-ná-mus a-ci-

um, Cor-da quæ-ren-ti-um.
 cis, His u-na suf-fi-cis. A-men.
 e, Cer-ná-mus a-ci-e.

P. A.

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Panis Angelicus (No.1)

Sacris Solemnis

P. Meurers

Adapted and Arr. by N.A.M.

Moderato *cresc*

p *f*

1. Pa - nis an - ge - li - cus fit pa - nis ho - mi - num; Dat
 2. Te tri - na De - i - tas u - na - que po - sei - mus, Sic

p *cresc* *f*

pa - nis coe - li - cus fi - gu - ris ter - mi - num: O
 nos tu vi - si - ta, sic - ut te co - li - mus: Per

mf *f*

res mi - ra - bi - lis! man - du - cat Do - mi - num
 tu - as se - mi - tas due nos quo ten - di - mus,

mf *f*

Pau - per, ser - vus, et hu - mi - lis. A - men.
 Ad lu - cem quam in - ha - bi - tas.

Panis Angelicus (No. 2)

Unison, Two or Four-part Chorus

Fr. Lambillotte

Adapted and Arr. by N. A. M.

Andante religioso

1. Pa-nis an-ge-li-cus fit pa-nis ho-mi-num;
2. Te tri-na De-i-tas u-na-que po-sci-mus,

Dat pa-nis coe-li-cus fi-gu-ris ter-mi-num:
Sic nos tu vi-si-ta, sic-ut te co-li-mus;

O res mi-ra-bi-lis! man-du-cat Do-mi-num Pau-per,
Per tu-as se-mi-tas duc nos quo ten-di-mus, Ad lu-

ser-vus, et hu-mi-lis. A-men.
cem quam in-ha-bi-tas.

Sacris Solemniis

(Panis Angelicus)

For Unison Chorus

J. Mohr

Arr. by N. A. M.

Andante devoto

1. Sa-cris so-le-mni-is jum-cta sint gau-di-a, Et ex præ-cor-di-is
2. No-ctis re-co-li-tur coe-na no-vi-si-ma, Qua Christus cre-di-tur

sonent præco-ni-a; Re-ce-dant ve-te-ra, no-va sint o-mni-a,
a-gnum et a-zy-ma De-dis-se fra-tri-bus, jux-ta le-gi-ti-ma

Cor-da, vo-ces et o-pe-ra. A-men.
Pri-scis in-dul-ta pa-tri-bus.

After last verse

3. Post ágnum týpicum, explétis épulis, 4. Dedit fragílibus córporis férculum,
Corpus Domínicum datum discíplis, Dedit et trístibus sánguinis póculum,
Sic totum ómnibus, quod totum síngulis, Dicens: Accípite, quod trado vásculum,
Ejus fatémur mánibus. Omnes ex eo bíbite.
5. Sic sacrificium istud instítuit, 6. Panis Ángélicus fit panis hóminum;
Cujus officium commítteri vóluit Dat panis coelícus figúris términum;
Solis presbýteris, quibus sic cóngruit, O res mirábilis! mandúcat Dóminum
Ut sumant, et dent céteris. Pauper, servus, et húmilis.
7. Te trina Déitas unáque pòscimus,
Sic nos tu vísita, sicut te cólimus:
Per tuas sémitas duc nos quo téndimus
Ad lucem quam inhábitas. Amen.

Ecce Panis Angelorum (No.1)

Lauda Sion

Portuguese Melody

Edited and Arr. by N. A. M.

Andante religioso

p Ec - ce pa - nis An - ge - lo - rum,
In fi - gu - ris prae - si - gna - tur,

cresc. Fa - ctus ci - bus vi - a - to - rum:
Cum I - sa - ac im - mo - la - tur,

p Ve - re pa - nis fi - li - o - rum,
A - gnus Pa - schæ de - pu - ta - tur,

rall Non mit - ten - dus ca - ni - bus.
Da - tur man - na pa - tri - bus.

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Ecce Panis Angelorum (No. 2)

Lauda Sion

Vatican Graduale
Acc. by N. A. M.

1. Ec - ce pá - nis An - ge - ló - rum,
2. In fi - gú - ris prae - si - gná - tur,

Fá - ctus ci - bus vi - a - tó - rum:
Cum I - sa - ac im - mo - lá - tur.

Vé - re pá - nis fi - li - ó - rum,
A - gnus Pa - schæ de - pu - tá - tur,

Non mit - tén - dus cá - ni - bus.
Da - tur mán - na pá - tri - bus.

BONE PASTOR

3. Bo - ne pa - stor, pa - nis ve - re,
4. Tu qui cún - eta scis et vá - les,

Je - su, nó - stri mi - se - ré - re: Tu nos pá -
Qui nos pa - scis hic mor - tá - les: Tu - os i -

sce, nos tu - é - re, Tu nos bó - na fac vi - dé - re
bi com - men - sá - les, Co - hæ - ré - des et so - dá - les

In ter - ra vi - vén - ti - um. A - men. Al - le - lú - ia.
Fac san - ctó - rum cí - vi - um.

Adoramus te, panem coelitem

For unison or two part chorus

Traditional Melody
harmonized by
P. J. Van Damme
Adapted by N.A.M.

Andante

p Ad-o-ra - mus te, pa-nem coe-li - tum, *Organ*

Ci-bum vi - tae de-sur-sum prae-sti - tum. A - ve,

a - ve, a - ve, coe-li pa-nis vi - ve. Lau- *f* *rall*

de-tur in aet-er-num san-ctis-si-mum Sa-cra - men - tum. *f* *rall* *allarg.*

The musical score is written for a two-part chorus (Soprano and Bass) and organ. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Andante'. The organ part is indicated by a bracket and the word 'Organ'. The lyrics are in Latin. The score is divided into four systems. The first system starts with a piano (*p*) dynamic. The second system ends with a repeat sign. The third system has a forte (*f*) dynamic and a 'rall' (rallentando) marking. The fourth system has a forte (*f*) dynamic, a 'rall' marking, and an 'allarg.' (allargando) marking. The organ part is played throughout the piece.

Ave Verum Corpus (No.1)

Unison, two or four part chorus

Ch. Gounod

Liturgically arranged by N. A. M.

Lento

pp

A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a

pp

p

Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum,

p

cresc

im - mo - la - tum in cru - ce pro ho - mi - ne, in cru - ce pro

ho - mi - ne: Cu - jus la - tus per - fo - ra - tum

allargando *a tempo*

ff flu- xit a - qua et san - gui- ne: *pp* E- sto no - bis

ff *rall* *pp*

p prae- gu - sta- tum mor- tis in ex - a - mi - ne.

p

pp *cresc*

O Je- su dul- cis! O Je- su pi - e! O Je- su fi - li Ma-

pp

rall

ri - - æ, O Je- su fi - li Ma - ri - æ!

f *p*

Ave Verum Corpus (No. 2)

Unison, two or four part chorus

233 b

C. St. Saens

Liturgically arranged by N.A.M.

Andante religioso

pp

1. A - ve, a - ve ve - rum Cor - pus natum de Ma - ri - a Vir - gi - ne!

2. Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne:

pp

3 Cu - jus la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne.

4. E - sto no - bis prae - gu - sta - tum mortis in ex - a - mi - ne:

pp

5. O Je - su dul - cis! O Je - su pi - e! O Je - su, Je -

pp

su fi - - li Ma - ri - æ, fi - li Ma - ri - æ!

rall

rall

Ave Verum Corpus (No. 3)

W. A. Mozart

Arr. for unison, two or
four part chorus by N.A.M.

Adagio *Voices* *pp* *Organ*

A - ve, a - ve ve - rum

Cor - pus na - tum de Ma - ri - a Vir - gi - ne:

Ve - re pas - sum im - mo - la - tum in cru - -

cresc molto *f*

im-mo - la - tum

ce, cru - ce, pro ho - mi - ne: *Organ*

Chorus

p Cu - jus la - tus per - fo - ra - tum

pp flu - xit a - qua et san - gui - ne: *Organ*

Chorus *p* E - sto
a tempo

p no - bis prae - gu - sta - tum mor - - - tis in

p E - sto no - bis prae - gu - sta - tum mor - tis in

ff allarg. ex - a - mi - ne, mor - - - tis, mor - - - tis, mor - - - tis in ex - a - mi - ne. *Organ*

Ave Verum Corpus (No.4)

Alex. Guilmant

Adapted and arranged for unison, two
or four part chorus by N.A.M.

Andante moderato

pp

A - ve, a - ve ve - rum Cor - pus na - tum de Ma - ri - a

mf

Vir - gi - ne: Ve - re pas - sum, im - mo - la - tum in cru -

Ped.

Piu Vivo Chorus

ce pro ho - mi - ne: Cu - jus

Organ

cresc. molto

la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne:

cresc

pp E - sto no - bis prae - gu - sta - tum mor - tis in ex -

pp

rall *Organ* *Tempo I* *Chorus*

pp a - mi - ne: O Je - su dul - cis! O Je - su

pp

cresc. poco a poco *allarg. molto*

f pi - e! O Je - su dul - cis! Je - su pi - e! O Je - su

f

calando *Largo* *accel*

fi - li Ma - ri - - - - æ, fi - li Ma - ri - - - - æ!

accel *Organ*

Ave Verum Corpus (No. 5)

Prosa antiqua usu recepta

Gregorian
Acc. by N.A.M.

Sixth Mode.

1. A - ve vé-rum Cór-pus ná-tum de Ma-rí - a Vír-gi - ne:
2. Ve - re pás-sum, im - mo - lá - tum in crú-ce pro hó-mi - ne:

3. Cu-jus la - tus per - fo - rá - tum flú - xit a -
4. E - sto no - bis prae - gu - stá - tum mór - tis

qua et sán - gui - ne. 5. O Je - su dul - cis!
in ex - á - mi - ne: 6. O Je - su pi - e!

7. O Je - su fi - li Ma - ri - ae.

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O quam suavis est

Acc. by N.A.M.

Antiphon. (according to the Vatican Edition of the Antiphonale)

Sixth Mode

O - - quam su - a - vis est, Dó - -

- - mi - ne, spí - - ri - tus tú - us!

qui, ut dul - cé - di - nem tu - - am

in fi - li - os de - mon - strá - - res,

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pa - ne su - a - vís - si - mo

de coe - lo praë - stí - to, e - su - ri - én -

tes re - ples bó - nis, fa - sti - di - ó - sos

dí - vi - tes di - mít - tens in - - - á - nes.

rall

O Sacrum Convivium

Motet

R. Remondi

Arr. for unison, two or
four part chorus by N.A.M.*Adagio (con espressione)*

pp O sa-crum con-vi-vi-um! in quo Chri-stus su-mi-tur: re-

pp co-li-tur me-mo-ri-a pas-si-o-nis e-jus, pas-si-

accel. e cresc. molto
mf o-nis e-jus: Mens im-ple-tur gra-ti-a, mens im-ple-tur

mf gra-ti-a: et fu-tu-ræ glo-ri-æ no-bis pi-gnus

Piu Vivo
da-tur, Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

allarg.
Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

THE SACRED HEART

O Cor Jesu

Two part chorus

Don Lorenzo Perosi

Adagio

p O cor Je - su fla-grans a - mo - re no - -

p stri, O cor Je - su fla-grans a - mo - re

Ped. *Ped.*

no - stri, in-flam-ma cor no-strum a - mo - re tu -

Ped.

rall

i, in-flam-ma cor no-strum a - mo - re tu - i.

Ped. *Ped.*

Cor Jesu, salus in te sperantium

Unison or two part chorus

W. Schultes (1815-1879)

Abridged and arr. by N. A. M.

Andante sostenuto

p Cor Je-su, sa-lus in te spe-ran-ti-um, mi-se-re-re

allarg

no - bis, Cor Je-su, spes in te mo-ri-en-ti-um, mi-se-

Fine

re-re no - bis. Cor Je-su de-li-ci-ae san-cto-rum

D. S. % to Fine

o-mni-um, mi-se-re-re, mi-se-re-re no-bis. Cor

*Repeat from Sign %
to Fine*

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343

238 a INVOCATION TO THE SACRED HEART *

Cor Jesu Sacratissimum (No.1)

First Mode Gregorian
Harmonized by N. A. M.



1. Cor Jesu Sa-cra-tis-si-mum, mi-se-ré-re no-bis.
2. Cor Mariæ im - - - ma-cu-lá - tum, o - ra pro no-bis.
3. Sanctæ Joseph patronæ noster di-lec-tis-si-me, o - ra pro no-bis.

238 b

Cor Jesu Sacratissimum (No. 2) *

Fourth Mode Gregorian



Cor Je - su Sa - cra - tis - si - mum, mi - se - ré - re no - bis.

* Note: These Invocations may be sung before each verse of the "Laudate Dominum" (First and Fourth Modes) in place of the "Adoremus."

239 (**)

PLEA FOR GOD'S MERCY

Usually sung before the 50th Psalm: Miserere mei Deus
Also before the "Laudate Dominum" during Lent. (in place of "Adoremus")

Parce Domine



Par-ce Do-mi-ne, par-ce po-pu-lo tu-o: ne in æ-tér-nam i-ra-scá-ris no-bis.

(**) Note: "Parce Domine" may also be sung three times; each time in a slightly higher pitch; Keys of G, A♭, A♯.

THE SACRED HEART
Ss. Cordis Jesu
Cor, arca legem continens

240

15th Century Melody
"Alta Trinita"

Adapted and Arr. by N.A.M.

Moderato

p

1. Cor, ar-ca le-gem con-ti-nens Non ser-vi-
2. Cor san-ctu-a-ri-um no-vi In-te-me-

f

tu-tis ve-te-ris, Sed gra-ti-æ, Sed ve-ni-
ra-tum foe-de-ris, Tem-plum ve-tu-sto san-cti-

After last verse

æ, Sed et mi-se-ri-cor-di-æ. A-men.
us, Ve-lum-que scis-sou-ti-li-us.

3. Te vulneratum caritas
Ictu patenti voluit,
Amoris invisibilis
Ut veneremur vulnera.

4. Hoc sub amoris symbolo
Passus cruenta et mystica,
Utrumque sacrificium
Christus sacerdos obtulit.

5. Quis non amantem redamet?
Quis non redemptus diligat,
Et Corde in isto seligat
Æterna tabernacula?

6. Decus Patenti, et Filio,
Sanctoque sit Spiritui,
Quibus potestas, gloria,
Regnumque in omne est saeculum.

Amen.

345

PROCESSIONS, BENEDICTION, 40 HOURS

241 a

Pange Lingua (No. 1) (Tantum Ergo)

Gregorian
Vatican Graduale
Harmonized by N.A.M.

Third Mode



1. Pan-ge lín-gua glo-ri-ó - si,* Cór-po-ris my-sté-ri-um,
2. No-bis dā-tus, no-bis na-tus Ex in-tá-cta Vir-gi-ne,
3. In su-pré-mæ no-cte coe-næ, Ré-cum-bens cum frá-tri-bus,
4. Ver-bum ca-ro, pa-nem ve-rum Ver-bo car-nem éf-fi-cit:
5. *Tan-tum er-go Sa-cra-mén-tum* Ve-ne-ré-mur cér-nu-i:
6. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o,



1. San-gui-nís-que pre-ti-ó - si, Quem in mún-di pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-tí-quum do-cu-mén-tum* No-vo ce-dat rí-tu-i;
6. Sa-lus, ho-nor, vir-tus quo-que Sít et be-ne-dí-cti-o:



1. Fru-ctus ven-tris ge-ne-ró-si Rex ef-fú-dit gén-ti-um. A-men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o-dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mán-dum corsin-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fr-des supple-mén-tum* Sén-su-um de-fé-ctu-i.
6. Pro-ce-dén-ti ab u-tró-que Com-par sit lau-dá-ti-o.

Pange Lingua (No. 2)

(Tantum Ergo)

Gregorian

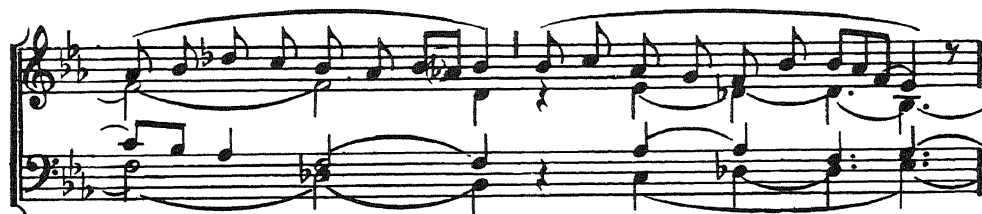
(Apud Italos usitatum)

Harmonized by N. A. M.

First Mode

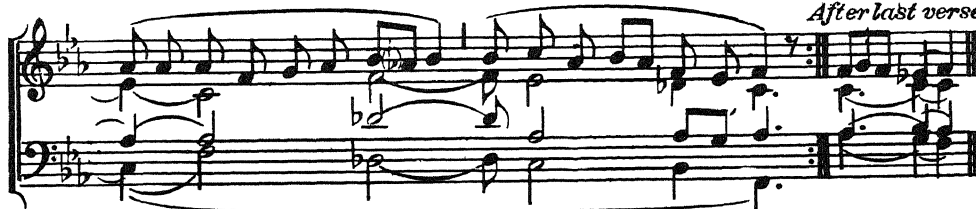


1. Pan-ge lín-gua glo-ri-ó - si,* Cór - po-ris my-sté-ri-um
2. No-bis da-tus, no-bis na-tus Ex in-tá-cta Vír-gi-ne,
3. In su-pré-mæ no-cte coe-næ, Ré - cum-bens cum frá-tri-bus,
4. Ver-bum cá-ro, pa-nem ve-rum Ver - bo car-nem éf-fi-cit:
5. *Tan-tum er-go Sa-cra-mén-tum* Ve - ne-ré-mur cé-r nu i:
6. *Ge-ni-tó-ri, Ge-ni-tó-que* Laus et ju-bi-lá-ti-o,



1. San-gui-nis-que pre-ti-ó - si, Quem in mún-di pré-ti-um
2. Et in mún-do con-ver-sá-tus, Spar-so vér-bi sé-mi-ne,
3. Ob-ser-vá-ta le-ge ple-ne Ci-bis in le-gá-li-bus,
4. Fit-que san-guis Christi me-rum, Et si sen-sus dé-fi-cit,
5. *Et an-tí-quum do-cu-mén-tum* No - vo ce-dat rí-tu-i;
6. *Sa-lus, ho-nor, vir-tus quo-que* Sit et be-ne-dí-cti-o:

After last verse



1. Fructus ventris ge-ne-ró - si Rex ef-fú-dit gén-ti-um. A - men.
2. Su-i mo-ras in-co-lá-tus Mi-ro clau-sit ór-di-ne.
3. Ci-bum tur-bæ du-o - dé-næ Se dat su-is má-ni-bus.
4. Ad fir-mándum cor sin-cé-rum So-la fi-des súf-fi-cit.
5. *Præ-stet fí-des sup-ple-mén-tum* Sén-su-um de - fé-ctu-r.
6. *Pro-ce-dén-ti ab u-tró-que* Com-par-sit lau-dá-ti-o.

242 a

(See Supplement for additional settings.)

Tantum Ergo (No. 1)

Unison or four part chorus

(The "Pange Lingua" may be sung to this and any of the melodies of the Tantum Ergo.)

Jos. H. Beltjens

Abridged and arranged by N. A. M.

Andante moderato

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A men.
ab u - tro - que Com - par sit lau - da - ti - o.

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Tantum Ergo (No. 2)

242 b

Arr. by N. A. M.

Traditional Melody from Ms.
dated 1751 Stonyhurst.
Arr. and Harmonized by N. A. M.

Not too slow

mf

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

mf

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

f

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

ff *p*

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - men.
ab u - tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 3)

For unison chorus or chorus in 2 or 4 parts

Moderato

3 pt cho. equal voices (S. S. A. or T. T. B.)

Balthasar Florence
Adapted and Arr. by N.A.M.

The first system of the musical score consists of three staves. The top staff is for the vocal parts (3 pt cho. equal voices) and the bottom two staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The piano part begins with a *mf* (mezzo-forte) dynamic. The vocal part begins with a *mf* dynamic and is marked 'Unison, 2 or 4 pt cho.'.

1. Tan - tum er - go Sa - cra - men - tum
2. Ge - ni - to - ri, Ge - ni - to - que

The second system of the musical score continues the vocal and piano parts. It features the same three-staff layout. The piano part continues with the same *mf* dynamic. The vocal part continues with the same *mf* dynamic.

Ve - ne - re - mur eer - nu - i:
Laus et ju - bi - la - ti - o:

The third system of the musical score continues the vocal and piano parts. It features the same three-staff layout. The piano part begins with a *f* (forte) dynamic. The vocal part begins with a *f* dynamic. The system concludes with a *dim. poco a poco* (diminuendo poco a poco) marking.

Et an - ti - quum do - cu - men - tum
Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet
 Sit et be - ne - di - cti - o: Pro - ce -

fi - des sup - ple - men - tum Sen - su - um de -
 den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i.
 da - ti - o. A - - - men.

Tantum Ergo (No. 4)

Choral

O. Ravanello

Adapted and Arr. by N. A. M.

Moderato

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne -
 2. Ge - ni - to - ri, Ge - ni - to - que, Laus et

p *mf*

re - mur cer - nu - i; Et an - ti - quum do - cu -
 ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus

f *mf*

men - tum, No - vō ce - dat ri - tu - i: Præ - stet fi - des
 quo - que, Sit et be - ne - di - cti - o; Pro - ce - den - ti

f

sup - ple - men - tum Sen - su - um de - fe - ctu - i. A - men.
 ab u - tro - que Com - par sit lau - da - ti - o.

mf *p*

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Tantum Ergo (No. 5)

Unison or two part chorus

W. A. Smit

Adapted and Arr. by N. A. M.

Andante religioso

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

cer - nu - i; Et an - ti - quum do - cu - men - tum, No - vo
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que, Sit et

p

ce - dat ri - tu - i: Præ - stet fi - des sup - ple -
be - ne - di - cti - o; Pro - ce - den - ti ab u -

men - tum Sen - su - um de - fe - ctu - i. A - men.
tro - que Com - par sit lau - da - ti - o.

Tantum Ergo (No. 6)

Moderato

M. Haydn (1737-1806)

Adapted and Arr. by N. A. M.

f

1. Tan- tum er- go Sa- cra- men- tum Ve- ne- re- mur
 2. Ge- ni- to- ri, Ge- ni- to- que Laus et ju- bi-

cer- nu- i: Et an- ti- quum do- cu- men- tum
 la- ti- o, Sa- lus, ho- nor, vir- tus quo- que

f

No- vo ce- dat ri- tu- i: Præ- stet fi- des
 Sit et be- ne- di- cti- o: Pro- ce- den- ti

rall.

sup- ple- men- tum Sen- su- um de- fe- ctu- i. A- men.
 ab u- tro- que Com- par sit lau- da- ti- o.

Tantum Ergo (No. 7)

242 g

Melody from a Slovak Hymnal
Adapted by N. A. M.

Moderately fast

p

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

mf

No - vo ce - dat. ri - tu - i: Præ - stet fi - des sup - ple -
Sit et be - ne - di - cti - o: Pro - ce - den - ti ab u -

mf

men - tum Sen - su - um de - fe - ctu - i. *rall.*
tro - que Com - par sit lau - da - ti - o. A - - - men.

Tantum Ergo (No. 8)

J. Mohr

Adapted and Arr. by N.A.M.

Moderato

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur
2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-

cer-nu-i: Et an-ti-quum do-cu-men-tum
la-ti-o, Sa-lus, ho-nor, vir-tus quo-que

No-vo ce-dat ri-tu-i: Præ-stet fi-des
Sit et be-ne-di-cti-o: Pro-ce-den-ti

sup-ple-men-tum Sen-su-um de-fe-ctu-i. A - - men.
ab u-tro-que Com-par sit lau-da-ti-o.

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Tantum Ergo (No. 9)

Unison or two part chorus

Th. Dubois

Adapted and Arr. by N. A. M.

Andante religioso

p *cresc.*

1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

p *cresc.*

p *mf*

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

p *mf*

cresc. molto

No - vo ce - dat ri - tu - i: Præ - stet fi - des
Sit et be - ne - di - cti - o: Pro - ce - den - ti

allarg.

sup - ple - men - tum Sen - su - um de - fe - ctu i.
ab u - tro - que Com - par sit lau - da - ti o. A - men.

Tantum Ergo (No. 10)

Unison Chorus

Nicola A. Montani

Not too slow

mf Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur

mf

p cer-nu-i, Et an-ti-quum do-cu-men-tum

p

f *cresc. molto* No-vo ce-dat ri-tu-i: Præ-stet fi-des

f

ff *allarg.* sup-ple-men-tum Sen-su-um de-fe-ctu-i.

ff

For the last stanza, instead of using the following elaborated accompaniment, the harmonization given for the first stanza may be played.

Maestoso

Ge - ni - to - ri, Ge - ni - to - que Laus, et ju - bi -

f

legatissimo

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que

mf cresc.

Sit et be - ne - di - cti - o: Pro - ce - den - ti

mf

ff

ab u - tro - que Com - par sit lau - da - ti - o. A - men.

ff

Adoremus: Laudate Dominum (No. 1)

Psalm Tones

Instead of the *Adoremus* the Invocation to the Sacred Heart or to the Holy Family (No. 238 A-B) may be sung before the *Laudate Dominum*.

First Psalm Tone

Gregorian
Vatican Antiphonale
Harmonized by N. A. M.

A-do - rémus in æ - tér - num Sanctíssimum Sa-cra-men-tum.

1. Lau-dá - te Dóminum | ó-mnes gén - tes:* laudáte éum; | ó-mnes pópu-li.
2. Quóniam confir-
máta est súper
nos miseri-cór-di-a e - jus:* et véritas
Dómini má-
net; in æ - tér - num.
3. Glória | Pa-tri, et Fí-li-o:* et Spí-rí-tu-i Sán-cto.
4. Sicut erat in
princípio, et nunc, et sem-per:* et in sæ-
cula sæcu-ló-rum. A - men.

Repeat "Adoremus"
or "Invocation"

Adoremus and Laudate (No. 2)

Second Psalm Tone

A-do-ré - mus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá-te Dóminum ómnes gén - tes: * laudáte éum ó - mnes pó - pu - li.
 2. Quóniam confir - máta est súper nos miseri-córdia e - jus: * et véritas Dó - mini mánet in: æ - tér - num.
 3. Glória Pátri, et Fí - li - o: * et Spirítu - i Sán - cto.
 4. Sicut erat in prin - cipio, et nunc, et sem - per: * et in sæcula saeculórum. A - men.
 Repeat "Adoremus" or "Invocation"

Adoremus and Laudate (No. 3)

Third Psalm Tone

A - do - rémus in æ - tér - num Sanctíssimum Sa-cra-mén - tum.



1. Lau-dá - te Dóminum ó - mnes gén - tes: * laudáte éum: ó - mnes pó - pu - li.
 2. Quóniam con - firmáta est súper nos miseri-cór - di - a e - jus: * et véritas Dómini mánet in æ - tér - num.
 3. Glória Pá - tri, et Fí - li - o: * et Spirí - tu - i Sán - cto.
 4. Sicut erat in principio, et nunc, et sem - per: * et in sæcula saeculórum. A - men.
 Repeat "Adoremus"

243 d Adoremus and Laudate (No. 4)

1 Laudate e-um o-mnes po-pu-li

Optional Ending



Fourth Psalm Tone

A-do - rémus

in æ-tér-num Sanctíssi-mum Sa-cra-mén-tum.



- 1 Lau-dá - te Dóminum ómnes gén-tes * laudáte e-um ó-mnes pó-pu-li.
- 2 ----- Quóniam confir-máta est super nos misericór-di-a e - jus: * et véritas, Dómini mánet in æ-tér-num.
- 3 ----- Glória Pá - tri, et Fí-li-o: * et Spi - rí-tu-i Sán-cto.
- 4 ----- Sicut érat in princípio, et nunc, et sém-per: * et in saécula saécu-ló-rum. A - men.

Repeat "Adoremus"

243 e

Adoremus and Laudate (No. 5)

Fifth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén - tum.



- 1 Lau-dá-te Dóminum ómnes gén-tes: * laudáte eum ó-mnes pó-pu-li.
- 2 ----- Quóniam confir-máta est super nos misericórdia, é - jus: * et véritas Dómini mánet in æ - tér-num.
- 3 ----- Glória Pátri, et Fí-li-o: * et Spi - rí-tu-i Sán-cto.
- 4 ----- Sicut erat in princípio, et nunc, et sém-per: * et in saécula saécu-ló-rum. A - men.

Repeat "Adoremus"

Adoremus and Laudate (No. 6)

Sixth Psalm Tone

Ad - o - rémus in æ - tér-num Sanctíssimum Sa - cra - mén - tum.



- 1 Lau - dá - te Dóminum ó - mnes gén - tes:* laudáte eúm ó - mnes pó - pu - li.
 2 ----- Quóniam confir -
 mática est super
 nos miseri - cór - di - a é - jus:* et véritas Dó -
 mini manet in æ - tér - num.
 3 ----- Glória Pá - tri, et Fí - li - o:* et Spi - ri - tu - i Sán - cto.
 4 ----- Sicut erat in
 principio, et nunc, et sém - per:* et in sæcula
 sæcu - ló - rum A - men
 Repeat "Adoremus"

Adoremus and Laudate (No. 7)

243 g

Seventh Psalm Tone

Ad - o - rémus in æ - tér-num Sanctíssi -
 mum Sa - cra - mén - tum.

- 1 Lau - dá - te Dóminum ómnes gén - tes:* laudáte e -
 um ó - mnes pó - pu - li.
 2 ----- Quóniam con -
 firmática est
 super nos
 miseri - cór - di - a e - jus:* et véritas
 Dómini
 manet in æ - tér - num.
 3 ----- Glória Pá - tri, et Fí - li - o:* et Spi - ri - tu - i Sán - cto.
 4 ----- Sicut erat in
 principio, et nunc, et sem - per:* et in sæcu -
 la sæcu - ló - rum A - men.
 Repeat "Adorémus"

243 h

Adoremus and Laudate (No. 8)

Eighth Psalm Tone

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum.



- 1 Lau-dá-te Dóminum ómnes gen-tes:* laudáte eum omnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 cordia: e - jus:* et véritas Dómi-
 ni mánet in æ-tér-num.
 3 ----- Glória Pátri, et Fí-li-o:* et Spirí - tu-i Sán-cto.
 4 ----- Sicut erat in prin-
 cipio, et nunc, et sém-per:* et in sæcula sæculórum. A-men.
 Repeat "Adoremus"

243 i

Adoremus and Laudate (No. 9)

Moderato

Nicola A. Montani



(optional)

A-do-ré - mus in æ - tér-num Sanctíssimum Sa-cra-mén-tum. (Solesmes)



- 1 Lau-dá-te Dóminum ómnes gen-tes:* laudáte eum omnes pó-pu-li.
 2 ----- Quóniam confirmáta
 est super nos miseri-
 cordia: e - jus:* et véritas Dómini
 manet in æ-tér-num.
 3 ----- Glória Pátri, et Fí-li-o:* et Spirí - tu-i Sán-cto.
 4 ----- Sicut erat in prin-
 cipio, et nunc, et sém-per:* et in sæcula sæculórum. A-men.
 Repeat "Adoremus"

PONTIFICAL CEREMONIES: CONFIRMATION, ETC.

Sacerdos et Pontifex

244

Sung at the entrance of the Bishop, Archbishop or Cardinal ("Ecce Sacerdos" may be sung instead if preferred.) Generally sung three times; a tone higher at each Antiphon. First Mode repetition. Harmonized by N.A.M.—Gregorian

Sa - cer - dos et Pon - ti - fex,*

et vir - tú - tum ó - pi - fex, Pa - stor bo - ne in

rall pó - pu - lo, sic plac - u - í - sti Dó - mi - no. *Ped.*

RESPONSES

Repeat ad lib.

- | | |
|-----------------------------------|---|
| V. Protéctor noster..... etc..... | R. Et réspice in fáciem Chrísti tui. |
| V. Sálvum fac etc..... | R. Deus meus sperántem in te. |
| V. Mitte ei Dómine..... etc..... | R. Et de Sion tuére eum. |
| V. Nihil Proficiat etc..... | R. Et fílius iniquitátis non oppónat nocére ei. |
| V. Dómine exáudi etc..... | R. Et clámor meus ad te véniat. |
| V. Dóminus vobíscum | R. Et cum Spíritu tuo. (Orémus etc.) Amen. |

Note: During the Confirmation choir may sing appropriate Hymns: Veni Sancte Spiritus, Veni Creator, Magnificat, etc. After the recitation of the Creed, "The Lord's Prayer" and "Hail Mary" English Hymns may be sung. 365

Confirma hoc Deus

(Sung after Confirmation, at the washing of hands)

J. Rheinberger

Adapted and Arr. by N.A.M.

Lento

Con-fir-ma hoc Dé - us, quod o-pe-rá-tus es in no - bis,

ff *rall*

a tem-plo sán-cto tú - o quod est in Je-ru-sa-lem.

Gló-ri-a Pátri, et Fí-li-o.* et Spirí - tu-i Sán-cto.
Sic-ut e - rat in principio, et nunc, et sém-per:* et in sáe-cu-ló-rum.A-men.

RESPONSES

V. Osténde nobis, etc.
V. Dómine exáudi, etc.
V. Dominus vobiscum
V. Orémus, etc.
V. Benedicat vos, etc.

R. Et salutáre tuum da nobis.
R. Et clamor meus ad te vénat.
R. Et cum Spíritu tuo.
R. Amen.
R. Amen.

Ceremonies may terminate with singing of "Te Deum" (No. 264)

For the responses at the Pontifical Blessing, See No. 259-(11)

Ecce Sacerdos

Stadler

Allegro maestoso

Arr for unison or four part chorus by N.A.M.

f Ec-ce Sa - cér - dos ma - gnus, qui in di - é - bus *mf*

su - is plá - cu - it De - o: I - de - o ju - re - ju - *p*

rán - do fe - cit il - lum Do - mi - nus cré - sce - re in plé - bem *f ff*

su - am.* Bē - ne - di - cti - ó - nem ó - mni - um *f*

* 2d time to Gloria Patri

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accel

gen-ti-um de-dit. il-li, et te-sta-mén-tum su-um

con-fir-má-vit *ff* su-per ca-put e - jus.*

* Repeat from \S (Ideo) then to Φ (Gloria)

Poco lento

Glo-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i

San-cto. *f* I-de-o ju-re-ju-rán-do fe-cit il-lum

allarg. *rall.*

Do-mi-nus cré-sce-re in ple-bem su-am.

PROGRAM FOR THE CHOIR AT CONFIRMATION

After the singing of "Ecce Sacerdos," or the "Sacerdos et Póntifex," the Bishop sings:

(*The Bishop*)—V. Spíritus Sántetus supervéniat in vos, et virtus
Altíssimi custódiat vos a peccátis.

(*The Choir*)—R. Amen. (7-1)

V. Adjutórium nóstrum in nomine Dómini.

R. Qui fécit coelum et tér-rám.

V. Dómine exáudi oratió-nem meám.

R. Et clá-mor méus ad te vé-ni-at.

V. Dóminus vobiscum.

R. Et cum spírítu tuo (all on "Do" recto tono.)

V. Oremus, etc. ending with "cœlis?"

R. Amén.

V. Spíritum sapiéntiae, et intelléctus.

R. Amén.

V. Spíritum consílii, et fortitúdinis.

R. Amén.

V. Spíritum sciéntiae, et pietátis.

R. Amén.

V. Oremus, etc., ending with "saeculórum."

R. Amén.

NOTE:— During the Confirmation, choir may sing Motets and Hymns such as the "Veni Sancte Spiritus," "Veni Creator," "Come Holy Ghost," the Lord's Prayer, "Hail Mary" and like appropriate, devotional compositions (English or Latin). The "Confirma hoc" is sung at the close (at the washing of hands). Responses after the "Confirma Hoc" are given at No. 245.

Another setting of this text will be found in the Supplement at No. 310

248

Christus Vincit, Christus Regnat

Ancient French Melody

Adapted and Arr. by Alex. Guilmant

Maestoso

Chri - stus vin - cit, Chri - stus re - gnat,

Chri - stus im - pe - rat.

Chri - stus im - pe - rat.

* This melody dates from the year 1080. It was sung at the closing of the Council called by order of William the Conqueror. Gregory VII was Pope and Philip I King of France. To this day, in the Cathedral of Rouen it is customary to render this chant at all solemn Pontifical functions. A.G.

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THE HOLY SOULS: REQUIEMS
Languentibus in Purgatorio

249

Solesmes chant
Harmonized by N.A.M.



1. Lan - guén - ti - bus in Pur - ga - tó - ri - o,
2. Fons est pá - tens qui cul - pas á - blu - is,



Qui pur - gán - tur ar - dó - re ní - mi - o,
O - mnes ju - vas et nul - lum ré - spu - is:



Et tor - quén - tur gra - vi - sup - plí - ci - o, Sub - vé - ni - at
Ma - num tu - am ex - tén - de mór - tu - is. Qui sub poe - nis



tu - a com - pás - si - o : O Ma - rí - a. A - men.
lan - quent con - tí - nu - is : O Ma - rí - a.

3. Ad te pie suspirant mórtui,
Cupiéntes de poenis erui,
Et ad esse tuo conspéctui,
Æternisque gaudiis pérfrui:
O María.

4. Et cum fíet stricta discússio,
In treméndo Dei júdício,
Judicánti súpplica Fílio,
Ut cum Sanctis sit nobis portio:
O María. Amen.

Beati Mortui

Motet for two or four part chorus

Ch. Gounod. Op. 1

Arr by N. A. M.

Lento

p Be - á - ti mór - tu - i in Dó - mi - no mo - ri - én -

mf tes, Be - á - ti mór - tu - i in Dó - mi - no mo -

- ri - én - tes, Be - á - ti mór - tu -

Be - a - ti

Fine

p. i in Dó - mi - no mo - ri - én - tes de - ín - ceps.

mór - tu - i in Dó - mi - no mo - ri - én - tes de - ín - ceps.

Di - cit e-nim Spi-ri-tus

Sop.

Alto

Di-cit e-nim Spí-ri-tus, Spí - ri-tus ut re - qui -

(Ped.)

é - scant a la - bó-ri-bus su - is

et o-pe-ra il - ló - rum, et o - pe -

Sop.

Alto

et ó - pe - ra il - ló - rum, et ó - pe -

Ped.

ra il - ló-rum se - quín - tur il - los.

Ped.

Repeat "Beati" to *Fine ad lib.*

THE HOLY SOULS

Pie Jesu

251

3 or 4 part chorus, equal voices, a cappella S. S. A. (A), or
T. T. B. (B). or unison (or two-part) chorus S. A. or T. B. with accompaniment.

Nicola A. Montani

Lento

pp *Lento* *mf* Pi - e Je - su, Dó - mi - ne, Pi - e Je - su,

pp *mf*

Lento *mf*

Ace ad lib *pp* *mf*

Dó - mi - ne, Do - na e - is ré - qui - em, (e - 1)

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Note: The Psalm "Benedictus" with Antiphon "Ego Sum" is No. 251 in the old Editions of the St. Gregory Hymnal. This will now be found in its proper place in the Funeral Service at No. 270-k Page 458.

do-na e - is ré - qui - em. Pi - e Je - su,

mf *pp*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "do-na e - is ré - qui - em. Pi - e Je - su,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The tempo/mood is marked *mf* (mezzo-forte) and *pp* (pianissimo).

Dó-mi - ne, Do - na e - is ré - qui em,

The second system continues the musical score. The vocal line has a slight upward inflection on "Dó-mi - ne," and a breath mark (Λ) before "ré - qui em,". The piano accompaniment continues with a similar harmonic structure. The key signature remains two flats.

do - na e - is ré - qui - em.

The third system concludes the musical score. The vocal line ends with a fermata on "ré - qui - em." and a final double bar line. The piano accompaniment also concludes with a final chord and a double bar line. The key signature remains two flats.

Miserere mei Deus

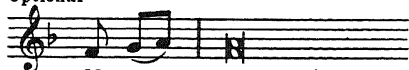
First Mode

(First portion only, is sung before the Psalm) (The entire antiphon is sung at the end of Psalm)



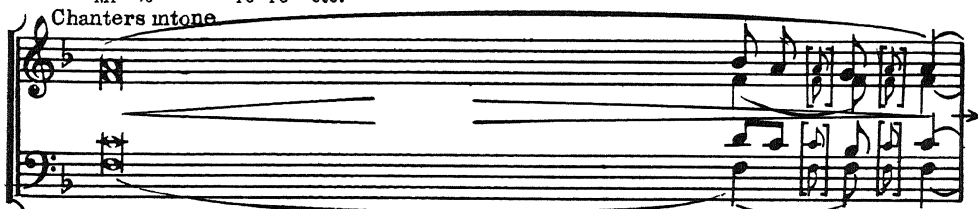
Ex - sul - tá - bunt DÓ - mi - no os - sa hu - mi - li - á - ta.

Optional



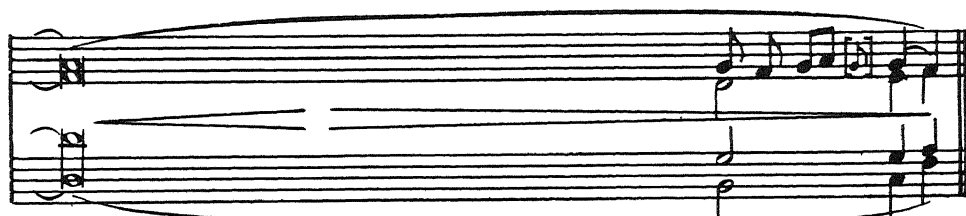
Mi - se - - re - re etc.

Chanters intone



- 1 Miserere _____ mé - i Dé - us,*→
- 2 Et secúndum multitudinem miserati - - - - - ó - num tu - á - rum,*
- 3 Ámplius láva me ab iniqui - - - - - tá - te mé - a:*
- 4 Quóniam iniquitatem méam _____ é - go co - gnó - sco:*
- 5 Tíbi sóli peccávi, et málum _____ có - ram te fé - ci:*
- 6 Ecce enim in iniquitáti - - - - - bus con - céptus sum:*
- 7 Ecce enim, veritatem _____ di - le - xí - sti:*
- 8 Aspérges me hyssópo, _____ et mun - dá - bor:*
- 9 Audítui méo dábis gáudium _____ et lae - tí - ti - am:*
- 10 Avérte faciém túam a pec - - - - - cá - tis mé - is:*
- 11 Cor múndum créa _____ in me Dé - us:*
- 12 Ne projicias me a _____ fá - ci - e tú - a:*
- 13 Rédde míhi laetítiam salu - - - - - tá - ris tú - i:*
- 14 Docébo iníquos _____ ví - as tú - as:*
- 15 Líbera me de sanguínibus, Déus, Déus sa - - - - - lú - tis mé - æ:*
- 16 Dómine, lábia _____ mé - a a - pé - ri - es:*
- 17 Quóniam si volúisses sacrificium, de - - - - - dí - sem ú - ti - que:*
- 18 Sacrificium Déo spíritus con - - - - - tri - bu - lá - tus:*
- 19 Benígne fac Dómine in bóna voluntáte _____ tú - a Sí - on:*
- 20 Tunc acceptábis sacrificium justítiae, oblatiónes et ho - lo - cáu - sta:*
- (21 Réqui - - - - - em æ - tér - nam:*)
- 22 Et _____ lux per - pé - tu - a:*)

THE HOLY SOULS
Officium Defunctorum
Lent and Holy Week, etc.



- | | | | |
|-----|---|-------|-----------------------|
| 1 | secúndum mágnam misericór | - - - | di-am tú - am. |
| 2 | déle iniqui | - - - | ta-tem mé - am. |
| 3 | et a peccáto | _____ | mé-o mun-da me. |
| 4 | et peccátum méum contra | _____ | me est sém - per. |
| 5 | ut justificéris in sermónibus túis, et víncas cum | _____ | ju-di - cá - ris. |
| 6 | et in peccátis concépit me | _____ | mā-ter mé - a. |
| 7 | incérta et occúlta sapiéntiæ túæ manife | - | stá-sti mí - hi. |
| 8 | lavábis me et super nívem | _____ | de-al - bá - bor. |
| 9 | et exsultábunt óssa hu | - - - | mi-li - á - ta. |
| 10 | et ómnes iniquitátes | _____ | mé-as dé - le. |
| 11 | et spíritum réctum ínno-va in viscé | - - - | ri-bus mé - is. |
| 12 | et spíritum sánc-tum túum ne aú | - - - | fe-ras a me. |
| 13 | et spíritu principá | - - - | li con-fír-ma me. |
| 14 | et ímpii ad te | _____ | con-ver-tén - tur. |
| 15 | et exsultábit língua méa justí | - - - | ti-am tú - am. |
| 16 | et os méum annuntiábit | _____ | lau-dem tú - am. |
| 17 | holocáustis non | _____ | de-le-ctá-be-ris. |
| 18 | cor contrítum et humiliátum Déus | _____ | non de-spi-ci-es. |
| 19 | ut ædificéntur mú | - - - | ri Je - rú-sa-lem. |
| 20 | tunc impónent super altáre | _____ | tú-um ví-tu-los. |
| (21 | dona | _____ | e - is Dó-mi-ne.) |
| 22 | lú | - - - | (e - i) ce-at e - is. |
| | | | (e - i). |

THE HOLY SOULS
Pro Defunctis
Miserere Illi Deus

Nicola A. Montani

First Mode

Adagio

p * Mi - se - re - re, mi - se - re - re, mi - se - re - re

il - li De - us, Tu Je - su Chri - ste Do - mi - ne

f Vé - ni - am e - i con - cé - de. *rall* *Fine*

Solesmes

Con moto

1. Qui ré - gnas in per - pé - tu - um,
2. Tu ve - ra, sán - cta Trín - i - tas,

Tri-nus et u - nus Dó-mi - nus , De - fún-cti hu - jus
Et u - nus in sub-stán-ti - a , De - fún-cti hu - jus

á - ni - mam De in - fér - no tu lí - be - ra .
á - ni - mam Cum e - lé - ctis ag - gló - me - ra .

Repeat "Miserere"

3. O pia Dei Génitrix ,
María máter vírginum,
Intercéde piíssima
Pro hoc defúncto fámulo.
* Miserere, etc.

4. Tu Míchael Archángele ,
Continuátis précibus
Adesto nunc propítius
Pro hoc defúncto fámulo.
* Miserere, etc.

5. Inter chórus coeléstium ,
Inter catérvas mártýrum,
Resúrgat hic in gloria
Ovans ad Chrísti délixteram.
* Miserere, etc.

MOTETS FOR FESTIVAL OCCASIONS

254 Laudate Dominum

Unison, two or four part chorus

Fr. Schubert

Adapted and Arr. by N.A.M.

Allegro moderato

Lau - da - te Do-mi-num, lau - da - te Do-mi-num,

The first system of musical notation for the vocal parts. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro moderato'. The lyrics 'Lau - da - te Do-mi-num, lau - da - te Do-mi-num,' are written below the notes. The music consists of eighth and sixteenth notes with various rests and ties.

o - mnes gen - tes: Lau-da-te, la - u - da - te

The second system of musical notation. It continues the vocal parts with the lyrics 'o - mnes gen - tes: Lau-da-te, la - u - da - te'. The music includes a piano (*p*) dynamic marking. The notation continues with eighth and sixteenth notes.

e - um o - mnes po - pu - li.

Organ *p*

The third system of musical notation. It includes the lyrics 'e - um o - mnes po - pu - li.' and an organ part starting with a piano (*p*) dynamic marking. The organ part is written in a lower register on the bass staff.

Chorus

rall *a tempo* Quo - ni-am con - fir - ma - ta est

The fourth system of musical notation, labeled 'Chorus'. It begins with a 'rall' (rallentando) marking and then returns to 'a tempo'. The lyrics are 'Quo - ni-am con - fir - ma - ta est'. The music features a variety of note values and rests, with a piano (*p*) dynamic marking.

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su - per nos mi - se - ri - cor - di - a e - jus; et

cresc
ve - ri - tas Do - mi - ni ma - net in æ - ter - num.

p Organ *rit* *mf* Glo - -

- - ri - a Pa - tri, et Fi - - li - o, et Spi -

ri - tu - i San - cto, *ff* Glo - ri - a

A A A A *allarg.*

Pa - tri et, Fi - li - o, et Spi - ri - tu - i San - cto.

Piu Vivo

f Sic - ut e - rat in prin - ci - pi - o et

f

A

nunc, et sem - per, et nunc, et sem -

per, et in sæ - - - cu -

rall

la sæ - cu - lo - rum. A - men.

Jubilate Deo

Motet for two or fourpart chorus

W. A. Mozart

Edited and arr. by N. A. M.

Allegro

f Ju - bi - la - te De - o o - mnis ter -

Org.

ra, ser - vi - te ser - Do - mi -

ser - vi - te Do - mi - no in læ -

f Ser - vi - te Do - mi - no in læ -

vi - te Do - mi - no, Do - mi - no in læ -

no, Do - mi - no, ser - vi - te, in læ -

ti - ti - a, in læ -

allarg.

ti - ti - a, in læ - ti - ti - a.

ti - ti - a,

Repeat ad lib.
2nd time pp

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Lau - da - te no - men e - jus, lau - da - te

ff Lau - da - te no - men e - jus, lau - da - te

no - men e - jus: quo - ni - am su - a - vis est

ff quo - ni -

am su - a - vis est Do - mi - nus. *Poco Meno*

ff Do - mi - nus, est Do - mi - nus. Al - le -

- lu - ia, Al - le - lu - ia.

rall

Al - - le - lu - ia.

GENERAL
O bone Jesu!
Motet

256

G. P. da Palestrina
Edited and Arr. by N. A. M.

Andante

pp O bo - ne Je - su! mf mi - se -
Je - su!

Detailed description: This system shows the beginning of the motet. It features a treble and bass staff in G major (one sharp). The tempo is marked 'Andante'. The first vocal part enters with a half note 'O' (pp), followed by 'bo - ne' (half note), 'Je - su!' (half note). The second vocal part enters with a half note 'mi - se -' (mf) and continues with 'Je - su!' (half note).

re - re no - bis: qui - a tu cre -
cre -

Detailed description: This system continues the vocal lines. The first vocal part has a half note 're - re' (pp), followed by 'no - bis:' (half note), 'qui - a' (half note), and 'tu cre -' (half note). The second vocal part has a half note 're -' (pp) and continues with 'tu cre -' (half note).

a - sti nos, tu red - e - mi - sti nos
a - sti nos, tu red - e - mi - sti nos
a - sti nos, tu red - e - mi - sti nos

Detailed description: This system features a three-part vocal setting. The first vocal part has a half note 'a - sti' (f), followed by 'nos,' (half note), 'tu' (half note), and 'red - e - mi - sti nos' (half note). The second vocal part has a half note 'a - sti' (f), followed by 'nos,' (half note), 'tu' (half note), and 'red - e - mi - sti nos' (half note). The third vocal part has a half note 'a - sti' (f), followed by 'nos,' (half note), 'tu' (half note), and 'red - e - mi - sti nos' (half note). The tempo is marked 'Largo'.

Largo

pre - ti - o - sis - si - mo.
san - gui - ne tu - o pre - ti - o - sis - si - mo,
pre - ti - o - sis - si - mo.

Detailed description: This system continues the three-part vocal setting. The first vocal part has a half note 'pre - ti - o - sis - si - mo.' (pp). The second vocal part has a half note 'san - gui - ne' (pp), followed by 'tu - o' (half note), 'pre - ti - o - sis - si - mo,' (half note). The third vocal part has a half note 'pre - ti - o - sis - si - mo.' (pp).

See No. 287 for the Gregorian "Asperges"

257

SUNDAY AT HIGH MASS

Asperges Me

For Unison, two or four part chorus

Sung each Sunday before High Mass from Trinity Sunday to Palm Sunday inclusive

Allegro moderato Nicola A. Montani

Celebrant *f* A - spér - ges me. *f* Choir *f* Dó - mi - ne, hys - só - po, et

cresc. molto *p* mun - dá - bor: la - vá - bis me, et su - per ni - vem de - *f*

A little Slower *Fine* *pp* al - bá - bor. Ps. 50. Mi - se - ré - re me - i, De - us, *pp*

rall se - cún - dum ma - gnam mi - se - ri - cór - di - am tu - am. *

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Note*

Faster

Glo - ri - a Pa - tri, *cresc* et *f* Fi - li - o, —

et Spi - ri - tu - i San - cto. Sic - ut e - rat —

in prin - ci - pi - o, et nunc, et sem - per, et in

rall

sæ - cu - la — sæ - cu - lo - rum. A - men. —

* Note: On Passion Sunday and Palm Sunday the "Gloria Patri" etc. is omitted and repetition is made from the beginning—"Asperges" to Fine.

A - - sper - - ges - - me.

Repeat from ♯ to Fine ♮

RESPONSES :

(Sung in Unison)

- Cel. 1. V. Osténde nobis Dómine miseri-
córdiam
2. V. Dómine exáudi oratióem
3. V. Dóminus vobiscum.

After As-
perges
tu - am.
me - am.

Eastertide
After Vidi Aquam
tu-am, Al-le-lú-ia.

- Choir. 1. Et salutáre tuum da
2. Et clamor meus ad te
3. Et cum Spíritu tuo.
4. Amen.

no - bis.
vé-ni-at.

no-bis. Al-le-lú-ia.

See No. 288 for Gregorian "Vidi Aquam"

SUNDAY AT HIGH MASS

258

Vidi Aquam

For Unison, two part or four part chorus

Sung before High Mass on Sundays from Easter to Pentecost inclusive.

Allegro moderato Nicola A. Montani

Celebrant **Choir**

Vi - di a - quam *mf* E - gre - di - én - tem de

tem - plo, a lá - te - re dex - tro, al - le - lú - ia,

Slower

al - le - lú - ia: *p* et o - mnes, ad quos per -

vé - nit a - qua i - sta, sal - vi fa - cti sunt, et

Faster

di-cent, al-le-lú-ia, al-le-lú-ia,

TEN.
BASS

molto rit.

rall

Fine Allegro maestoso

al-le-lú-ia, Ps. 117. Con-fi-

té-mi-ni Dó-mi-no quó-ni-am bo-

nus: quó-ni-am in sae-cu-lum mi-se-ri-

marcato

cór-di-a e - jus. Gló-ri-a Pa-tri, et —

Faster

Fí-li-o, et Spi-rí-tu-i San-cto. Sic-ut e-rat

in prin-cí-pi-o, et nunc, et sem-per, et in

rall

sæ-cu-la sæ-cu-ló-rum. A - - - men.

Repeat from beginning "Vidi Aquam" to Fine
For Responses, see Page 388 (Eastertide).

259 HIGH MASS, REQUIEMS, BENEDICTION VESPERS, PONTIFICAL BLESSING, ETC.

Responses

Note: It is not permissible (according to the decrees of the Congregation of Rites), to accompany the celebrant on the organ at the Orations, Preface, or Pater Noster etc. The laudable custom of not accompanying the Choir for the responses is also being generally adopted.

The key of A flat here given, is suggested as being best suited to all voices.

1 es.

2 *At ending of prayers sung recto tono* Choir

Cel.: V. Dó-mi-nus vo - bis-cum. Cel. V. Per omnia sæ-cula sæ-cu-ló-rum. B. A-men.

Choir: Et cum Spi-ri-tu tu - o.

When prayers are sung with the following ending choir responds with the "Amen" as indicated below.

3 Choir

Cel.: V. Per ómnia sæcula sæcu - - - ló-rum. Cel.: V. Per Chrístum Dóminum nó-strum. B. A-men.

Note: After the Epistle it has been (incorrectly) the custom in certain churches for the choir to sing "Deo Gratias." This response (as well as the "Laus tibi Christi" after the Gospel) is for the Ministers of the mass, or Acolytes only, and has never been included in the Graduale and the official books in the notation of the parts to be sung by the choir. (See "Ecclesiastical Review," Philadelphia, Pa., Nov., 1903, page 539.)

AT THE GOSPEL

4 Cel.: Dominus etc. as at No. 1. Choir: Et cum (No. 1)

Cel.: V. Sequéntia sáncti Evangélíi secúndum Matthæum. R. Gloria ti-bi Do-mi-ne.

The musical score is written for a Cello (Cel.) and a Choir. The Cello part is in the bass clef, and the Choir part is in the treble clef. The key signature has two flats (B-flat and E-flat). The Cello part begins with a whole rest, followed by a half note G2, and then a series of eighth notes. The Choir part begins with a half note G4, followed by a series of eighth notes. The lyrics are written below the Cello staff and above the Choir staff.

AT THE PREFACE . Solemn Tone. Sundays, Holydays etc.

5

Cel.: V. Per ó-mni - a sæ-cu - la sæ-cu - ló - rum. R. A - men.

The musical score is written for a Cello (Cel.) and a Choir. The Cello part is in the bass clef, and the Choir part is in the treble clef. The key signature has two flats (B-flat and E-flat). The Cello part begins with a whole rest, followed by a half note G2, and then a series of eighth notes. The Choir part begins with a half note G4, followed by a series of eighth notes. The lyrics are written below the Cello staff and above the Choir staff.

Cel.: V. Dó-mi - nus. vo - bís - cum. R. Et cum spí - ri - tu tu - o.

The musical score is written for a Cello (Cel.) and a Choir. The Cello part is in the bass clef, and the Choir part is in the treble clef. The key signature has two flats (B-flat and E-flat). The Cello part begins with a whole rest, followed by a half note G2, and then a series of eighth notes. The Choir part begins with a half note G4, followed by a series of eighth notes. The lyrics are written below the Cello staff and above the Choir staff.

Cel.: V. Sur - sum cor - da. R. Ha - bé - mus ad Do - mi - num.

The musical score is written for a Cello (Cel.) and a Choir. The Cello part is in the bass clef, and the Choir part is in the treble clef. The key signature has two flats (B-flat and E-flat). The Cello part begins with a whole rest, followed by a half note G2, and then a series of eighth notes. The Choir part begins with a half note G4, followed by a series of eighth notes. The lyrics are written below the Cello staff and above the Choir staff.

Cel.: V. Grá-ti - as a - gá - mus Dó-mi - no De-o nóstro. R. Di - gnus et iustus est.

The musical score is written for a Cello (Cel.) and a Choir. The Cello part is in the bass clef, and the Choir part is in the treble clef. The key signature has two flats (B-flat and E-flat). The Cello part begins with a whole rest, followed by a half note G2, and then a series of eighth notes. The Choir part begins with a half note G4, followed by a series of eighth notes. The lyrics are written below the Cello staff and above the Choir staff.

6 AT THE PATER NOSTER

"Per omnia" etc. as at No. 5. At the conclusion of the "Pater noster:"

Choir:
Cel.: V. Et ne nos in-dú-cas in ten-ta-ti - ó - nem. R. Sed lí-be-ra nos a má - lo.

The musical score for 'Pater Noster' features a treble and bass staff in G major (one sharp). The treble staff contains the vocal line with lyrics. The bass staff provides harmonic support. The piece concludes with a final cadence.

7 Before the "Agnus Dei:" "Per omnia" etc. as at No. 5

Choir:
Cel.: V. Pax †Dó-mi-ni sit †semper vo-bís †cum. R. Et cum spí-ri-tu tu - o.

The musical score for 'Agnus Dei' is in G major. It features a treble and bass staff. The treble staff has the vocal line with lyrics. The bass staff provides harmonic support. The piece concludes with a final cadence.

For Requiems etc. (Tonus ferialis) AT THE PREFACE

8 "Per omnia" etc. (No. 5)

Choir:
Cel.: V. Dó-mi-nus vo - bís - cum. R. Et cum spí - rí - tu tu - o.

Choir:
Cel.: V. Sur - sum cor - da. R. Ha - bé - mus ad Dó - mi - num.

The musical score for the Preface consists of two systems. The first system is in G major and features a treble and bass staff. The treble staff has the vocal line with lyrics. The bass staff provides harmonic support. The second system is also in G major and features a treble and bass staff. The treble staff has the vocal line with lyrics. The bass staff provides harmonic support. The piece concludes with a final cadence.

Choir

Cel.: V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dignum et jústum est.

9 At the end of Requiem Mass

Choir

Deacon (or Cel.) V. Re-qui-é-scant in pa-ce. R. A-men.

10 At the Absolution: after the "Libera"

1st Cho. Chanters 2d Chorus

Ky-ri-e e-lé-i-son. Chri-ste e-lé-i-son.

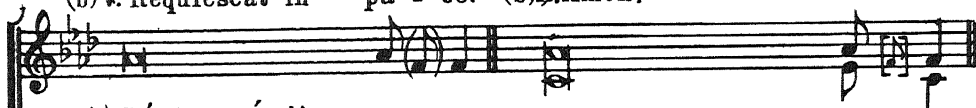
1st & 2d Chorus (Tutti)

Cel.: V. Et ne nos indúcas in
tentati-ó-nem.

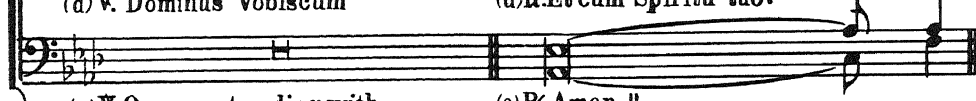
Ky-ri-e e-lé-i-son. Cel. Pater Noster (secreto) Choir: R. Sed líbera nos a ma-lo.

REQUIEM MASS (continued)

Cel. (a) V. A porta in-fe-ri. (a) R. Erue Domine animam e - jus.
(b) V. Requiéscat in pa - ce. (b) R. Amen. ||



(c) V. Dómine exáudi o-rationem me - am (c) R. Et clamor meus ad te vé-ni-at.
(d) V. Dominus Vobiscum (d) R. Et cum Spiritu tuo.



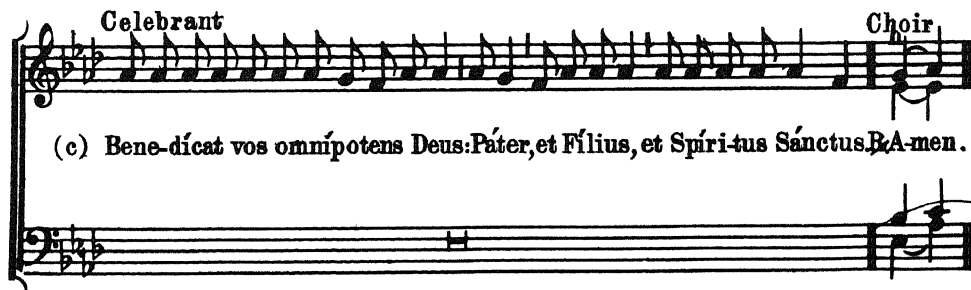
(e) V. Oremus et ending with (e) R. Amen. ||
Per Christum Dominum No-strum.
(f) V. Requiem aternam do (f) R. Et lux perpetua luceat e - i.
na eis (ei) Do-mi-ne. (e - is)
(g) V. Requiéscat in pace (No. 9 on preceding page.) (g) R. Amen. (No. 9 on preceding page.)

PONTIFICAL CEREMONIES, etc.

11 At the Pontifical Blessing



Cel. (a) V. Sit nomen Dómini bene - dí - ctum. R. (a) Ex hoc nunc et
usque in sée-cu-lum.
(b) V. Adjutórium nostrum in nómine Dó-mi-ni. R. (b) Qui fécit cælum et tér - ram.



(c) Bene-dícat vos omnípotens Deus: Páter, et Fílius, et Spíri-tus Sánctus. R. A-men.

BENEDICTION

12 Benediction of the Blessed Sacrament

	during the year	Eastertide
Chanters. <i>P</i> anem de cóelo praestitísti	e - is.	e-is. Al-le-lú-ia.
Choir. <i>R.</i> Omne delectaméntum in se ha -	-	bén - tem. bentem. Al-le-lú-ia.

13 Responses at the end of Mass= Toni "Ite Missa Est"

a) From Holy Saturday to Low Sunday (exclusive)

Eighth Mode

De-o gra-ti-as, al-le-lu-ia, al-le-lu-ia.

b) From Low Sunday to the Saturday after Pentecost (inclusive)

Seventh Mode

De - o gra - ti-as.

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c) For Solemn Feasts

Fifth Mode

f De - o grá - ti - as. *rall*

Ped.

d) For Doubles (No.1)

First Mode

De - o grá - ti - as. *rall*

Ped.

X.s.

e) (De Angelis) Doubles

Fifth mode

De - o grá - ti - as. *rall*

Ped.

XV.s.

f) Feasts of the Blessed Virgin Mary

First Mode

XII. s.

De - o gra - ti - as.

g) For the Sundays of the Year (Orbis Factor)

First Mode

X. s.

De - o gra - ti as.

h) Sundays in Advent and Lent

First Mode

X. s.

De - o gra - ti - as.

i)

Mass XVII—Alternate setting—Sundays of Advent and Lent.

Sixth Mode

XIV. s.

Priest Be-ne-di-ca-mus Do - mi no.

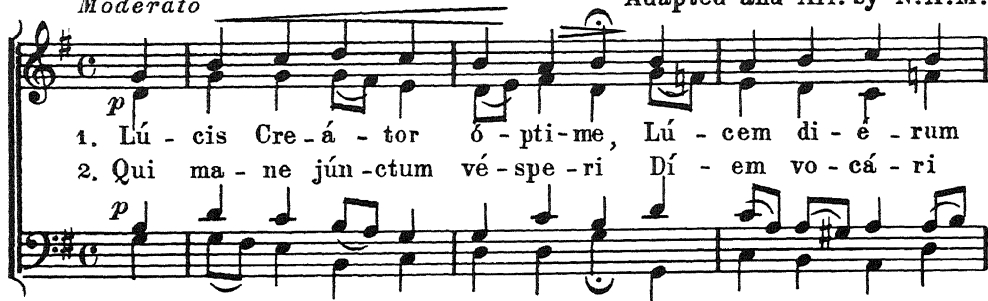
Choir Dé - o gra - ti - as.

VESPER HYMN

Lucis Creator Optime

Nicolaus Decius (1480-1529)
Adapted and Arr. by N.A.M.

Moderato



p

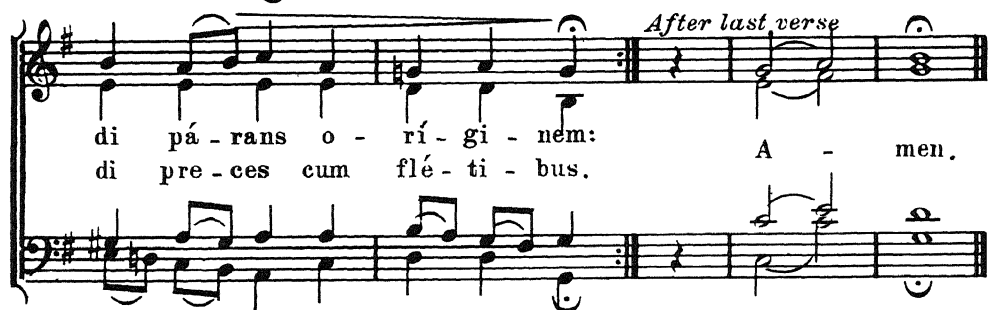
1. Lú - cis Cre - á - tor ó - pti-me, Lú - cem di - é - rum
2. Qui ma - ne jún - ctum vé - spe - ri Dí - em vo - cá - ri

p



f

pró - fe - rens, Prim - ór - di - is lu - cis no - væ Mún -
præ - ci - pis; Il - lá - bi - tur té - trum cha - os, Aú -



After last verse

di pá - rans o - rí - gi - nem:
di pre - ces cum flé - ti - bus. A - men.

3. Ne mens gravata crimine,
Vitæ sit exsul múnere,
Dum nil perénne cógitat,
Seséque culpis ílligat.

4. Caeléste pulset óstium:
Vitæle tollat præmium:
Vitémus omne nóxium,
Purgémus omne péssimum.

5. Præsta, Pater piíssime,
Patrique compar Unice,
Cum Spíritu Paráclito,
Regnans per omne sæculum. Amen.

Te Lucis Ante Terminum

Ad Completorium

Severus Gastorius (d. 1678)

Arr. by N.A.M.

Moderately fast

1. Te, lu - cis an - te ter - mi - num, Re - rum Cre -
 2. Pro - cul re - cé - dant so - mni - a, Et nó - cti -

a - tor, po - sci - mus, Ut pro tu - a cle - men - ti -
 um phan - tá - ma - ta; Ho - stém - que no - strum có - m - pri -

After last verse

a, Sis præ - sul et cu - sto - di - a. A - men.
 me, Ne pol - lu - án - tur có - po - ra.

3. Præsta, Pater piissime, (Tempore Paschali, in Dominicis et in Festis)
 Patrique compar Unice, 3. Deo Patri sit gloria,
 Cum Spiritu Paraclito, Et Filio, quia mortuis
 Regnans per omne sæculum. Surrexit, ac Paraclito,
 Amen. In sempiterna sæcula. Amen.

(In festis Corporis Christi et B. Mariæ Virginis)

3. Jesu, tibi sit gloria,
 Qui natus es de Virgine,
 Cum Patre et almo Spiritu,
 In sempiterna sæcula. Amen.

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COMPLINE
Nunc Dimittis
 Officium Parvum B.M.V.
 CANTICUM SIMEONIS

Vatican Antiphonale
for Antiphon "Sub Tuum"
see No. 213 b

Seventh Tone



1. Nunc di - mittere sé-
vum tú - um Dó-mi-ne,* secundum
verbum tú-um in pá - ce.
2. Qui - a vidérunt ó-cu-li me - i,* salu - - tá-re tú - um.
3. _____ Quod pa - rá - sti* ante faci-
em omnium po - pu - ló - rum.
4. Lú-men' ad revelati - ó - nem gén-ti-um,* et glóriam
plébis tú-æ Is-ra-el.
5. Gló-ri - a Pá-tri et Fí-li-o,* et Spi - rí-tu-i Sán-cto.
6. Sic-ut erat in prin-
cípío, et nunc, et sém-per,* et in sæ-
cula sæcu-ló-rum A-men.

COMPLINE In Manus Tuas Domine

263

Per annum

Responsorium breve

Vatican Antiphonale
Acc. by N. A.M.

Sixth Mode

In má-nus tu-as Dó-mi-ne,* Com-mén-do spi-ri-tum mé-um.

Repeat "In manus"

V. Re-de-mí-sti nos Dó-mi-ne, Dé-us ve-ri-tá-tis.

Repeat from ♢ "Commendo" to "meum" then to "Gloria"

V. Gló-ri-a Pá-tri, et Fí-li-o, et Spi-rí-tu-i Sán-cto.

Repeat "In manus" to "meum"

V. Custódi nos Dómine ut pupíllam ócu - - li.

Choir:
R. Sub umbra alárum tuárum protége nos.

PRO GRATIARUM ACTIONE

Te Deum Laudamus

Juxta morem Romanum

Vatican Graduale

Harmonized by N. A. M.

Celebrant

Chorus

1. Te Dé-um lau-dá - mus *

Te Dó-mi-num con-fi-té-mur.

Chorus (in alternáte sections)

2. Te æ-térnum Pá-trem ó-mnis tér-ra ve-ne-rá-tur.

3. Tibi ómnes An-ge-li, tí-bi cóeli et univér-sæ Po-tes-tá-tes:

4. Tibi Chérubim et Sé-raphim in-ces-sá-bili vó-ce pro-clá-mant:

5. Sán - ctus: 7. Sán-ctus Dó-mi-nus Dé-us Sá-ba-oth.

6. Sán - ctus:

8. Pléni sunt cóeli et tér-ra ma-jes-tá-tis gló-ri-æ tú-æ.

9. Te glo-ri-ó-sus A-po-sto-ló-rum chó-rus:

10. Te Pro-phe-tá-rum lau-dá-bi-lis nú-me-rus:

11. Te Mártýrum can-di-dá-tus lau-dat ex-ér-ci-tus.

12. Te per ór-bem ter-rá-rum sán-cta con-fi-té-tur Ec-clé-si-a:

13. Pá - - trem im - mén - sæ ma - je - stá - tis:

14. Ve-ne-rán-dum tú-um vé - rum, et ú - ni-cum Fí - li-um:

15. Sán - - etum quo - que Pa - rá - cli - tum Spí - ri - tum.

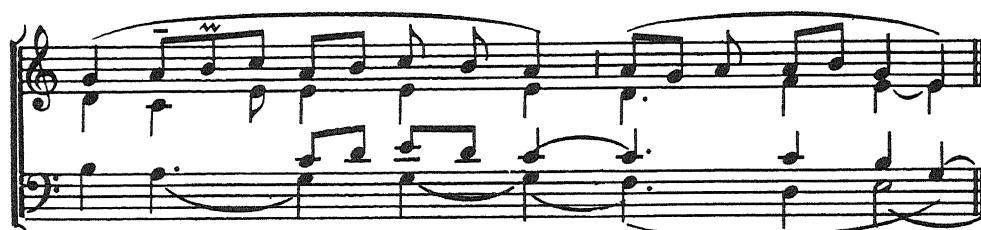
Tutti

16.-a Tu Rex gló - ri - æ, Chrí - ste, Tu Pá - tris sem - pi - tér - nus es Fí - li - us.

16-b

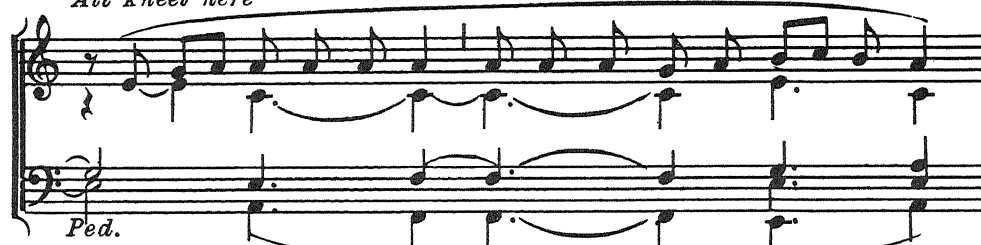


17. Tu ad libe-
rândum suscepturus hominem, non horru-í-sti Vír-gi-nis ú-te-rum.
18. Tu deví-
cto mór-tis a-cú-le-o a-pe-ru-í-sti credéntibus régna coe-ló - rum.
19. Tu ad d'ex-
teram Dé-i sé - des in gló-ri-a Pa - tris.



20. Jú - - - dex cré-de - ris és - se ven - tú - rus.

All kneel here



21. Te ér - go quæ-su-mus, tú-is fá-mu-lis súb-ve-ni,



- quos pre - ti - ó - so sán-guí-ne red - e - mí - sti.

22. Ae - tér - na fac cum sán-ctis tú-is in gló-ri - a

nu - me - rá - ri. 23. Sál - vum fac pó - pu - lum tú - um Dó - mi - ne,

et bé - ne - dic hæ - re - di - tá - ti tú - æ. 24. Et ré - ge é - os,

et ex - tól - le íl - los us - que in æ - tér - num.

25. Per sín - gu - los dí - es, be - ne - dí - ci - mus te.

26. Et laudá-mus nó -

men tú-um in sáe-cu-lum, et in sáe-cu-lum sáe-cu-li.

27. Di-gná - re Dó-mi-ne dí-e í - sto si-ne peccáto nos cus-to - dí - re.

28. Mi - se - ré - re nóstri Dómine, mi-se-ré-re nó - stri.

29. Fí-at miseri-
córdia tua Dó-mi-ne super nos, quem-ád-modum spe-rá-vi-mus in te.

30. In te Dó-mi-ne spe-rá - vi: non con-fún-dar in æ - tér - num.

(1) Cel. V. Benedíctus es Dómine Deus patrum nostrórum.

Choir. B. Et laudábilis et gloriósus in sáecula.

Cel. V. Benedicámus Pátre[m] et Fílium cum Sáncto Spírítu.

Choir. B. Laudémus et super-exaltémus eum in sáecula.

Cel. V. Benedíctus es Dómine in firmaménto coeli.

Choir. B. Et laudábilis, et gloriosus, et superexaltátus in sáecula.

(1) Cel. V. *Béne-díc a-ni-ma mea Dó-mi-no.* Choir. B. { *Et noli obli-vi-sci an-nes retri-bu-*

Cel. V. Dómine exáudi oratió[n]em méam. *ti-ones E-gus.*

Choir. B. Et clamor meus ad te veniat.

Cel. V. Dominus vobíscum. Choir. B. Et cum Spírítu tuo. { Oremus, etc.
B. Amen.

(1) These responses are added only when the *Te Deum* is a part of a Thanks - giving service. (Or for occasional functions.)

IN FESTIS B. MARIE VIRGINIS
Mass of the Blessed Virgin Mary

265

Cum júbilo

N. IX

First Mode (transposed)

Kyrie

XII Century

From the Vatican Graduale

Harmonized by Nicola A. Montani

With devotion but also with animation

Chanters

Choir I

mf Ky - - ri - e * (e) e - lé - i - son.

mf Man.

II Choir divided into sections I and II singing alternately (S. A. or T. B.)

mf Ky - ri - e e - lé - i - son.

Ch.

I and II (Tutti)

f Ky - - ri - e e - lé - i - son.

f Ped.

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This Mass can be obtained in separate form—Voice parts and Organ Acc. 409

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I *f* Chri-ste e-lé-i-son. II *mf* Chri-ste e-lé-i-son.

f Man. *mf* Ped.

I-II Chri-ste e-lé-i-son. I *leggiere* *p* Ky-ri-e e-lé-i-son.

p Man.

II Chantier (Solo) *f* Ky-ri-e e-lé-i-son. Ky-ri-e

p Ped. *f*

(2 Chanters or semi chorus) *leggiere* *p* (e) *mf* Tutti *poco rall* *pp* e-lé-i-son.

l.h. *p* Sw. *mf* Gt. *mf* Ped.

Gloria

266

Seventh Mode (transposed)

Optional
key

XI Century Melody

Celebrant

Glo - ri - a in ex - cé - sis De - o.

Choir

I

pp

Et in ter - ra pax ho - mí - ni - bus bó - nae vo - lun - tá - tis.

Sw.

Man.

Ped.

II

f
Gt.

Lau - dá - mus te. Be - ne - dí - ci - mus te.

f

I *mf*

II *poco meno* *a tempo*
Tutti
Ad-o - rá - mus te. *f* Glo-ri-fi-cá - mus te.
Sw. Gt. *f*

I
p
Grá-ti-as á-gi-mus ti-bi pró-pter má-gnam gló-ri - am tu - am.
Sw. Man.

II
Dó-mi-ne De-us, Rex Cœ - lé-stis, De-us Pa-ter o-mní-pot - ens.
Ch. Ped.

I *pp* *rall*
Dó-mi-ne Fi-li u - ni - gé - ni - te Jé - su Chri - ste.
Gt. *f* Man. Ped.

II *a tempo*

mf

Dó - mi-ne De-us, A - gnus De-i, Fí-li-us Pá-tris.

Ch.

Man. Ped.

I *mf*

Qui tol - lis pec-cá-ta mún-di: mi-se-ré - re nó - bis.

Sw. Gt.

Man.

II

Qui tol-lis pec-cá-ta mún-di; sú-s-ci-pe de-pre-ca-ti-ó-nem nó-stram.

Sw. Gt.

Ped.

I *p*

Qui sé-des ad d'ex-te-ram Pá-tris, mi-se - ré - re no - bis.

Sw. Gt.

II *mf* Quó-ni-am tu so-lus san-ctus. I *f* Tu so-lus Dó-mi-nus.

Gt. *mf*

II *f* Tu so-lus Al-tís-si-mus, *p* Je-su Chri-ste. *rall*

Gt. *f* *rit.* *p* Sw.

poco piu vivo
Tutti *mf* Cum San-cto Spí-ri-tu, *f* in gló-ri-a

Gt. *mf* Ped.

p De-i Pa-tris. A - - - men. *rall*

f Ped.

Credo (No. 4)

267

First Mode

XV Century

Celebrant Choir *Con moto*

mf *mf* Sw. Man.

Cre-do in u-num De-um. Pa-trem o-mni-pot-én-tem, fa-ctórem cóe-li et

ter - rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bi-li-um.

II *p*

Gt. Et in u-num Dó-mi-num Je-sum Chri-stum, Fí-li-um De-i u-ni-gé-ni-tum.

p Ped.

I *p*

Et ex Pa-tre na-tum an-te o-mni-a sée-cu-la.

II *p*

De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

I

Gé-ni-tum, non fá-ctum, con-substan-ti-á-lem Pa-tri: per quem ó-mni-a fá-cta sunt.

II *p* *rall*

Qui pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem de-scén-dit de cœ-lis.

Man. Ped.

Poco lento
Chanters (Soli) *delicato* *poco rall*

Et in-car-ná-tus est de Spí-ritu Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fá-ctus est.

Swell Ped.

a tempo

II

Cru-ci-fí - xus e - ti - am pro no - bis: sub Pón - ti - o Pi - lá - to

Gt.

Man

pp *rall* *Tutti* *a. t.* *p*

pas - sus, et se - púl - tus est. Gt. Et re - sur - ré - xit tér - ti - a di - e,

Sw. *pp* *f* *Ped.*

I f


se - cún - dum Scrip - tú - ras. Et a - scén - dit in coe - lum: sedet ad dexteram Pa - tris.

Sw. *f* *Gt.*

II

Et í - te - rum ven - tú - rus est cum gló - ri - a,

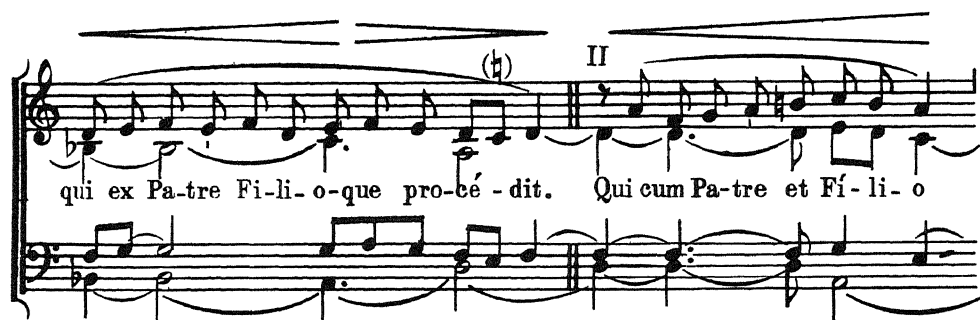
Sw.



ju-di-ca-re ví-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis.



I *p*
Et in Spí-ri-tum Sán-etum, Dó-mi-num, et vi-vi-fi-cán-tem:



(h) II
qui ex Pa-tre Fi-li-o-que pro-cé-dit. Qui cum Pa-tre et Fí-li-o



f
si-mul a-do-rá-tur, et con glo-ri-fi-cá-tur: qui lo-cú-tus est per Pro-phé-tas.

I *p*

Et u-nam, sán-ctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am.

Gt.

II

Con-fí-te-or u-num baptís-ma in re-mis-si-ó-nem pec-ca-tó-rum.

Sw.

I *p*

Et ex-spé-cto re-sur-re-cti-ó-nem mor-tu-ó-rum.

Ch.

Tutti *allarg.*

Et ví-tam ven-tú-ri sæ-cu-li. A - - - - - men.

Gt. *f*

Fifth Mode

XIV Century

Chanters I II Tutti I

p *f* *f* *f*

Sw. *p* Gt. *f* Sw. *f*

Sán - ctus, Sán-ctus, Sán - ctus Dó-mi-nus De-us Sá - ba-oth.

Man. *Ped.* *Man.* *Ped.*

II Tutti *rall*

mf *f* *f*

Gt. *f*

Plé-ni sunt coeli et ter - ra gló-ri-a tu - a. Ho-sán-na in ex-cél-sis.

Ch. *f*

Ped.

After the Elevation

I (or Soli) *pp*

Sw. *pp*

Be - ne - dí-ctus qui vé-nit in nó - mi-ne Dó - mi-ni.

(Man.) *Man.*

Tutti *rall*

f *f* *f*

Gt. *f*

Ho - - - sán - na in ex - cél - - - sis.

Ped. *Man.* *Ped.*

Agnus Dei

269

Fifth Mode

(X) XIII Century

Chanters or Soli

p

A-gnus De - - i,* qui tol - - lis pec-cá-ta mun - di:

Ch. *p*

Man.

I

Chanters

a tempo

mf

mi - se - ré - re no - bis. A-gnus De - i,* qui tol - lis pec-

Gt.

Ch. *p*

Ped. Man

II

Chanters

mf

cá-ta mun-di: mi - se - ré - re no - bis. A-gnus De - i,*

mf a tempo

Ped. Man.

Tutti

rall

qui tol - lis pec-cá-ta mun - di: do - na no - bis pa - cém.

Gt. *pp*

Sw. *pp*

For "Deo Gratias" see "Responses" No. 259 - 13-f

PROGRAM FOR THE CHOIR AT REQUIEM MASS

THE GREGORIAN REQUIEM MASS

Note: According to the Ceremonial of Bishops, I. c. xxviii. n. 13 S. R. C. 4156, the use of musical instruments is not permitted in the Office of the dead; At the Mass and at the Absolution after Mass, the organ may be used to accompany the voices but *shall be silent when the chant ceases.* (S. R. C. 3827, and 4265). From this it will be understood that Funeral Marches before and after the Mass are not permitted. For this reason it is suggested that the Responsory "*Subvenite*" be sung as the Procession enters the Church. In some places it is customary for the Choir to lead the Funeral procession from the door of the Church to the Altar, singing the "*Subvenite*" as given in the proper Chant or in other approved forms.

"MISSA CANTATA" or SOLEMN HIGH MASS.

1. PROCESSION: "*Subvenite*" (Page 425 or 428)

2. INTROIT: "*Requiem aeternam*" (Begun when the Celebrant goes toward the foot of the Altar for the first prayers.) To be sung as given-in full. (270) *

3. KYRIE: Follows the Introit without pause. (270 - A)

4. PRAYERS AND EPISTLE: After the first prayer, if it be a Solemn High Mass, the Choir will wait until the Epistle is sung before beginning the Graduale; If a High Mass the Choir will begin the Graduale etc. while the Priest recites the Epistle.

5. GRADUALE: "*Requiem Aeternam*" (270 - B) bb- or b, b, b.

6. TRACTUS: "*Absolve Domine*" (270 - C) cc- or c, c, c.

7. SEQUENCE: "*Dies Irae*" (270 - D)

The Graduale and Tractus may either be sung as indicated in the Graduale or may be recited "*Recto Tono*" or in "*Falso Bordone*" style. (270 - bb- cc -)

The "*Dies Irae*" may not be omitted in a High Mass of Requiem because everything that appertains to the *Precatio Suffragii*, the supplication of the Suffrage, must be sung (S. R. C. 2959 ad 2), and the words "*Precatio Suffragii*" include also the Sequence "*Dies Irae*" (S. R. C. 3051 ad 1).

(Another Decree S. R. C. 4054 ad V. declares that the "*Dies Irae*" must be sung entire.)

8. RESPONSES, GOSPEL: (Note; The Choir does not sing the "Laus tibi Christi" after the Gospel or the "Deo Grattias" after the "Epistle;" these responses are for the Acolytes only)
9. RESPONSE: To "Dominus Vobiscum;" "Et Cum Spiritu Tuo;" Celebrant sings "Oremus" and the Choir proceeds with the "Domine Jesu Christe" which is sung in its entirety.
10. OFFERTORY: The interpolation of solos, "Ave Maria;" or other songs is entirely uncalled for in Requiem Masses at this point. (270 - E) or ee
11. RESPONSES: Preface responses are to be sung in Ferial tone as indicated.
12. SANCTUS—is begun immediately after the last word of the Preface "*dicentes*" and the singers continue until the "Benedictus" (exclusive). (270 - F)
13. ELEVATION: (Complete silence during the Elevation.)
14. BENEDICTUS: Choir begins immediately after the Elevation of the Chalice (after the last bell). (270 - G)
(A Decree of the Sacred Congregation of Rites dated Jan. 14, 1921, clearly states that the "Benedictus" must always be sung *after* the Elevation).
(If time permits, a motet may be sung after the *Benedictus* but according to a decree (3827) of the S.R.C. the words must be taken from the Liturgy and must have reference to the Blessed Sacrament.)
15. RESPONSES: "Amen" and after the "Pater Noster" which closes with "et ne nos inducas in tentationem" the Choir answers "Sed libera nos a malo" after which there is complete silence until the Priest again sings "Per omnia" etc. to which the Choir responds with "Amen" and after the Celebrant's "Pax Domini sit semper vobiscum" the Choir responds; "Et cum spiritu tuo" as indicated.
16. AGNUS DEI—is sung as indicated. (270 - H)
17. COMMUNION: "Lux Aeterna" is sung immediately after the Ablutions. (270 - I)
18. RESPONSES: "Et cum spiritu tuo" and the proper "Amen"

THE ABSOLUTION

1. **LIBERA:** When the Celebrant reaches the bier and recites or sings the "*Non Intres*" (to which the Choir responds "Amen" if sung)* the Choir sings the "Libera me" at the end of which the Chanter sings "Kyrie Eleison" which is followed by the remainder of the Choir singing "Christe eleison" and all joining in the final "Kyrie" after which the Celebrant sings "Pater Noster" and continues the prayer in a low voice. (270 - J)
2. **RESPONSES:** As indicated on (p. 457)
Note:- If the body is present (a) either the body is accompanied to the grave in procession or (b) it is taken away without procession or other ceremony.
3. In the first case the Choir will sing "*In Paradisum*" (270-L) as they leave the Church. If the distance to the grave is considerable, the *Miserere* may be added. (252)
4. On arrival at the gate of the burial ground the Celebrant intones the words "Ego Sum" (270 - k)
5. Choir starts "Benedictus" at once.
6. On conclusion of "Benedictus" Choir sings the whole antiphon (*Ego sum - in aeternum*). (p. 458)
7. Priest... Kyrie eleison.
 Choir... Christe eleison
 Choir... Kyrie eleison
8. Choir sings responses to "Pater Noster" and versicles which follow. Page 460
9. Choir returns to Church in procession.
10. In case (b) everything (except the "*Miserere*" which would have been sung at the place of burial) is sung here or round the catafalque or round the coffin at the door of the Church.
Note:- In this case "*In Paradisum*" can be sung in its usual place, if such is the custom.

* *Non Intres* is said only when the body is present.

Subvenite (1)

Resp. IV

Vatican Graduale
Transcribed and Harmonized by
Nicola A. Montani

Chanter *p* Tutti *mf*

Sub-ve - ní - te* Sán-cti Dé - i,

Organ *p* Sw *ppbz*

Man. Ped

oc - cú - ri-te Ań-ge - li Dó-mi - ni: *rit.*

Man. Ped.

a tempo *p*

*Sus-ci-pi-én-tes á-ni-nam e - jus: Of-fe-rén-tes

a tempo

Ped.

é - am in con-spé - ctu Al - - tís-si - mi. *rit.*

Ped.

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a tempo
mf *p* *rall.*

V. Sus-cí-pi-at te Chri-stus qui vo-cá-vit te:

a tempo *Sw.* *rall.* *Ped.*

a tempo *rit.* *pp*

et in sí-num Á-bra-hae Ánge-li de-dú - cant te.—

rit. *pp*

a tempo

*Sus-ci-pi-én-tes a-ni-nam e - jus: Of-fe-rén-tes é - am

rit.

in con - spé - ctu Al - - tís - si - mi.—

rit.

a tempo
p
 V. Ré-qui - em ae - tér - nam

NB (very soft *
 (tops)

Sw
pp Ch.

dó - na é - i Dó - mi - ni: et lux per - pé - tu - a

pp
 (Very light registration. Softest 8 stops)

rit. pp *a tempo*
 lú - ce - at - é - i. *mf* † Of - fe - rén - tes é - am

loco a tempo
rit. pp *mf*

rall. pp
 in con - spé - ctu Al - tis - si - mi.

rall. pp
 Man.

★ Can be played an octave lower if preferred. (Both hands)

Subvenite (2)

Another setting for Unison, Two or Three-part Chorus

S. S. A. or T. T. B. A cappella or with Acc.

Nicola A. Montani

Andante moderato *pp*

I
II

Sub - ve - ní - te Sán - cti Dé - i, oc - cúr -

Andante moderato *pp*

III

Andante moderato

Organ *pp*

Man.

Su -

- ri - te An - ge - li Dó - mi - ni: Su - sci - pi - én - tes Su -

Ped.

Man.

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sci - pi - én - tes á - ni - mam
 sci - pi - én - tes á - ni - mam é - - - jus:

Ped.

p Of - fe - rén - tes é - am in con - spé - ctu Al - tís - si - mi.
mf marc.
 Sw.
 Gt.
 Man.

Ped. 2nd time skip to (*) (Requiem)

Andante
 Suscípiat te Christus, qui vo - cá - vit - te: et in sínum Abrahæ Angeli
pp
pp
Andante
 Sw.
 Man.

pp Ch.

Andante

Repeat from $\frac{8}{8}$ then skip to (*)

(*) *pp*

de - dú - cant te. Su - Réquiem aetérnam dóna é

pp

Repeat from $\frac{8}{8}$ then skip to (*)

(*) *pp*

Ped. Man.

rit. *a tempo*

Dó - mi - ne: et lux perpétua lúceat é - - i.

a tempo

rit. *a tempo*

Andante *pp* *rall.*

Of - fe-rén - tes e - am in con - spé-ctu Al - tís - si - mi.

pp

Sw. *pp* Gt. *rall.*

Ped.

The Gregorian Requiem Mass

270

Missa Pro Defunctis

Introit

From the
Vatican Graduale
Transcribed and Harmonized
by N. A. Montani

Sixth Mode

Chanters

Chorus

p
Ré - qui - em* æ - tér - - - nam
Man. Ped.

dó - na é-is - - - Dó-mi - ne:
Man. Ped.

et lux per-pé-tu - a lú - ce-at - - - é - is.
Man. Ped.

Accompaniment Copyright 1922, by Nicola A. Montani, Philadelphia

Faster

Chanters

Ps. Te dé-cet hýmnus Deus in Si-on, et tí-bi red-dé-tur vó-tum in Je-rú-sa-lem

Ch.

Man

All

rall

ex - áu-di o - ra-ti-ó-nem mé-am, ad te ó-mnis cá-ro vé-ni-et.

Gt.

Ped.

Repeat from beginning to Psalm (Te-décet) then to "Kyrie"

270 a

Kyrie

Sixth Mode

(★) Chanters

I (all)

Ký - ri-e* e - lé-i-son. Ký - ri - e

Sw. Man.

Ch. Ped.

Tutti

e - lé-i-son. Ký - ri-e e - lé-i-son.

Gt.

Man. Ped.

(★) Numerals I - II indicate divided sections of the Choir.

I

Chri - ste e - lé-i - son. Sw. *l h.*

II Softest Stops

Chri - ste

Sw.

Sw. *pp*

Tutti

e - lé-i - son. Chri - ste e - lé-i - son.

Ch.

Man.

I

Ch.

Ký - ri - e e - lé-i - son. Ký - ri - e

II Sw. *rall*

Ped.

Chanters

Tutti *rall*

e - lé-i - son Ký-ri - e * e - lé-i - son.

Sw.

Ped. Man. Ped.

Responses.- V. Dominus Vobiscum R. Et cum Spíritu tuo
V. Per omnia saecula saeculorum R. Amen.

270 b

Graduale (1)

Second Mode
Chanters

Tutti

p Re - qui - em* æ - tér - - - - nam

Sw.

Man.

do - na é - is Dó - mi - ne:

rall *a tempo*

Ped.

et lux per-pé - - -

rall *a tempo*

Ch.

tu - a lú - -

Man. Ped. Man.

ce-at é - is (ee)

Ped.

rall Chanters *a tempo*

(s) In me-mó - ri-a æ -

Sw. Man.

tér

Ped.

na e

Man.

rit ju - - - - - stus: rall.

pp

Ped.

a tempo

ab au-di-ti-ó-ne má - - - - - la

Man.

Tutti

* non ti - mé -

Gt.

Ped. Man.

bit. (ee) Sw. (t)

rit

Ped.

Tractus (1)

270 c

Eighth Mode
Chanters

Tutti

p
Ab-sól - - ve* Dó - mi-ne,

Sw. Gt.

Man.
á - ni-mas ó-mni-um fi - dé - li - um de-fun - ctó -

- - rum (oo) (m) , ab ó - mni vín - cu-lo

de - li - - ctó - rum (oo) (m)

Ped.

Chanters
Et grá - ti - a tu - a il - lis suc-cu - rén - - -

Sw. Man.

te, me-re-án - tur e - vá - de-re

Man.

ju-dí - ci-um ul-ti - ó - nis

Man.

Et lú - cis æ - tér - næ. be-a - ti-tú

a tempo

di - ne* pér - fru-i (ee)

Tutti

Ped.

Sw.

Man.

Graduale (2)

270 bb

Optional Setting of the Graduale and Tractus

The following Chords can be used to accompany the recitation of the Graduale and Tractus, should a shorter version be preferred.

N. A. Montani

pp *rit.* *a tempo* *rit.*

Réquiem æternam, dona eis Dómine: Et lux perpétua lúceat eis.

Sw.

a tempo *rit.* *a tempo* *rit.*

V. In memória æterna erit jústus: Ab auditióne mala non ti-mé-bit.

270 cc

Tractus (2)

rit.

Absólve, Dómine, ánimas ómnium fidélium defun-ctó-rum

Ab ómni vínculo delictórum. V. Et grátia tua illis succurrénte,

rit. molto

mereántur evádere júdiciúm ultiónis. V. Et lucis æternæ beatitúdine pérfrui

Optional
Setting (3)

GRADUALE AND TRACTUS

Falso Bordone

270 B-B-B
C-C-C

Unison or Three-Part Chorus

Requiem Mass

Arr. by N. A. Montani

(A)

to (B)

The musical notation for Graduale (A) consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The time signature is common time (C). The music begins with a whole rest on the upper staff and a half note G2 on the lower staff. This is followed by a whole note chord of B-flat2 and D-flat3. A fermata is placed over the first measure. The second measure contains a whole note chord of B-flat2 and D-flat3. The piece concludes with a half note G2 on the lower staff and a whole rest on the upper staff.

Graduale: (1) Réquiem aetérnam, dona eis

(2) In memória aetérna erit

Dómine:

jú - stus:

Tractus (3) Absólve, Dómine ánimas ómnium fidélium defun-ctó-rum:

(4) Et grátia tua illis succur - - - rén-te:

(5) Et lúcis æ - - - tér-næ:

(B)

to (A)

The musical notation for Tractus (B) consists of a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The time signature is common time (C). The music begins with a whole rest on the upper staff and a half note G2 on the lower staff. This is followed by a whole note chord of B-flat2 and D-flat3. A fermata is placed over the first measure. The second measure contains a whole note chord of B-flat2 and D-flat3. The piece concludes with a half note G2 on the lower staff and a whole rest on the upper staff.

(1) et lux perpétua lúceat

(2) ab auditióne mala non ti - - -

(3) ab ómni vínculo deli - - -

(4) mereántur evádere judícium ulti - -

(5) beatitúdine

e - is.

mé - bit.

ctó - rum.

ó - nis.

pér-fru-i.

Proceed to Dies Irae

Sequence*

270 d

Dies Iræ

First Mode

mf
Sw. 7

1 Di-es i-ræ, di-es il-la, Sol-vet sæ -
2 Quan-tus tre-mor est fu-tú-rus, Quan-do ju -

(Ped)

7 Quidsum mi-ser tunc di-ctú-rus? Quem pa - tró -
8. Rex tre-mén-dæ ma-je-stá-tis, Qui sal - ván -

1. clum in fa-vil-la: Tes-te Dá-vid cum Si-býl-la.
2. dex est ven-tú-rus, Cum-cta stri-cte dis-cus-sú-rus!

(Man)

7. nem ro-ga-tú-rus? Cum vix ju-stus sit se-cú-rus.
8. dos sal-vas gra-tis, Sal-va me, fons pi-e-tá-tis.

Gt.

3. Tu-ba mi-rum spár-gens só-num, Per-se-púl-cra re -
4. Mors stu-pé-bit et na-tú-ra, Cum re-súr-get cre -

9 Re-cor-dá-re Je-su pi-e, Quod sum cau-sa tu -
10 Quæ-rens me, se-dí-sti las-sus: Red-e-mí-sti cru -

rall

3. gi-ó-num, Có-get ó-mnes an-te thro-num.
4. a-tú-ra, Ju-di-cán-ti ré-spon-sú-ra.

9. æ vi-æ: Ne me per-das il-la di-e.
10. cem pas-sus: Tan-tus la-bor non sit cas-sus.

* Verses should be sung alternately by different sections of the choir

p

Sw.

5. Li-ber scri-ptus pro-fe-ré-tur, In quo to-tum
 6. Ju-dex er-go cum se-dé-bit, Quid-quid la-tet

11 Ju-ste ju-dex ul-ti-ó-nis, Do-num fac re-
 12. In-ge-mí-sco, tam-quam re-us. Cul-pa ru-bet

D.C. to 7, 8.
 9, 10

5. con-ti-né-tur, Un-de mun-dus ju-di-cé-tur.
 6. ap-pa-ré-bit: Nil in-úl-tum re-ma-né-bit.

11. mis-si-ó-nis An-te dí-em ra-ti-ó-nis.
 12. vul-tus me-us: Sup-~~pi~~-cán-ti par-ce De-us.

a tempo

Gt.

13. Qui Ma-rí-am ab-sol-ví-sti, Et la-tró-

Gt.

Man.

14. Pre-ces me-æ non sunt dignæ: Sed tu bo-

13. nem ex-au-dí-sti, Mi-hi quo-que spem de-dí-sti,
 14. nus fac be-ní-gne, Ne per-én-ni cre-mer i-gne

a tempo

15. In - ter o - ves lo - - cum prae - sta,

Gt.

16. Con - fu - tá - tis ma - le - dí - ctis,
Man.

15. Et ab hoe-dis me se-qué-stra, Stá-tu - ens in par-te dex-tra.

Ped.

16. Flammis á - cri-bus ad-dí - ctis: Vo-ca me cum be-ne-dí-ctis.

a tempo

p

Sw.

17. O - ro sup-plex et ac - clí - nis, Cor con-tri-tum

Man.

Ped.

quasi ci - nis: Ge-re cu-ram me-i fi - nis.

(f)

a tempo (not slower)

pp

Sw.

18. La-cri - mó - sa di - es il - la, Qua re - súr -

pp *rall* *a tempo*

get ex — fa-víl-la. 19. Ju-di-cán-dus / hó - mo re-us:

Gt. *f*

Man. *f* Ped.

(★) Softest Stops

ppp

Hu-ic er - go pár - - ce Dé-us. 20. Pi - e Je - su Dó-mi - ne

Sw. *allarg.*

mf

Ch. or Gt.

Dó-na e - is ré - qui - em. Gt. *mf* A - - men.

rall *a tempo* *rall.*

Man.

★ (Note) The melody in left hand is to be brought out prominently (on Gt. or Ch. the right hand accompaniment is to be played on the Swell; very softly.

OFFERTORY

Domine Jesu Christe (1)

270 e

Second Mode R. Et cum Spiritu tuo -
Chanters

Tutti

p Dó-mi - ne Je-su Chri-ste, * Rex gló -

Sw. Ch.

Man. Man.

- - - ri - æ, lí-be - ra á - ni-mas ó - mni-um fi -

Ped. Ped. Man.

allarg. a tempo

dé - li - um de - fun-ctó - rum, de poe-nis in-fér - ni

Ped. Man. Ped.

allarg. a tempo

et de pro-fún-do la - cu: lí-be-ra e - as de o-re le-ó -

Man.

nis, ne ab-sór-be-at e - as tár - ta - rus,

Ped. Man.

ne ca-dant in ob - scú - - rum: sed sí - gni-fer

Ped. Man.

san-ctus Mí - cha - el re-præ-sén-tet e - - as

Ped. Man Ped

in lu - cem san - ctam* Quam o - lim Á - bra - hæ pro-

Gt. Ped. Man.

mi - sí - sti, et sé - - -

Ped. Man.

rall *Fine* Chanters

- - mi - ni e - - jus. *Sw.* *a tempo* Hó-stí - as

leggiere Man

et pré-cés tí-bi Dó-mi - ne lau - dis of - fé-ri - mus:

rall Man

Ped.

tu sú-s ci - pe pro a - ni - má - bus il - lis,

a tempo Man

rall Ped.

quá - rum hó-di - e me-mó - ri - am fá - ci - mus:

a.t. Man

Ped.

fac e - as, Dó-mi - ne, de mor - te trans - i - re ad vi - tam.

rall *D S* Man.

Ped.

All Repeat from "Quam olim" to "ejus" 447

Domine Jesu Christe (2)

Optional Setting

(FALSO BORDONE)

Unison, 2, 3 or 4-part Chorus with Organ Acc.

N

Recited in a smooth, flowing manner

Organ

- 1) Dómine Jesu
Christe,* Rex gló-ri - ae, libera ánimas
ómnium fidélium
de-fun-ctó - rum
- 2) de poenis inférni et
de profúndo la - cu: líbera éas de ore le-ó - nis,
- 3) ne absórbeat eas tár - ta - rus, ne cadant in ob - scú - rum:
- 4) sed sígnifer sanctus Mí - cha - el repraeséntet éas in
lucem sán - etam:
- 5)*Quam ólim Ábrahaeprómi-sí - sti, et sémini e - jus.

- 6) V. Hóstias et préces tibi
Dómine laudis of-fé - ri - mus: tu súscipe pro
animábus il - lis,
- 7) quárum hódie memóriam fá - ci - mus: fac eas, Dómine,
de morte transíre ad vi - tam.
- 8) Quam ólim Ábrahae
promi - sí - sti, et sémini e - jus.

Ferial Responses at the Preface

Unaccompanied

Cel V. Per ó mni - a sae - cu - la sae - cu - ló - rum.

Choir (acc ad lib) (Unison) \Rightarrow *pp* Cel Choir *pp*

R. A - men. V. Dó-mi-nus vo - bís-cum. R. Et cum Spí-ri - tu tu - o.

Cel Choir *rall.*

V. Sú-r-sum cor - da. R. Ha-bé - mus ad Dó - mi - num.

Cel Choir *rall.*

V. Grá-ti-as a-gá-mus Dó-mi-no De-o nó-stro. R. Dí-gnum et ju-stum est.

Preface follows (always unaccompanied) The "*Sanctus*" is begun immediately after the word "*dicentes*".

270 f

Sanctus

Chanters Tutti I

Sán-ctus* Sán-ctus, Sán-ctus Dó-mi-nus De-us Sá-ba-oth..

Sw. Ch. Sw. Ped. Man.

II Tutti *mf*

Ple-ni sunt coe-li et ter-ra gló-ri-a tu a Ho-sán-na in ex-cél-sis.

Gt. Ped.

Benedictus

270 g

After the Elevation

Use Softest Stops Chanters

Sw. *pp* ⊕ I

Softest Stops

Voice Be - ne - dí - ctus qui ve - nit in nó - mi - ne

pp

Tutti Gt. *f* *rall*

Dó - mi - ni Ho - sán - na in ex - cél - sis.

Gt. Ped.

The section between the signs ⊕ — ⊕ may be played an octave lower in both hands.

450 See Program regarding the motet that may be sung after the "Benedictus"

RESPONSES AT THE PATER NOSTER

Optional Key

Celebrant 1 Per ó-mni-a sæ-cu-la sæ-cu-ló-rum Choir 1 A-men

Celebrant 2 Oremus, etc, ending with

Et ne nos in-dú-cas in ten-ta-ti-ó-nem

Choir 2 Sed lí-ber-a nos a ma-lo

Ped

Here there is a slight pause (*No playing necessary.*)

Celebrant 3 (as above No 1) Choir 3 (as above No 1)

Celebrant 4 Pax Dó-mi-ni sit sem-per vo-bís-cum

Choir 4 Et cum Spí-ri-tu tú-o

Ped.

"Agnus Dei" follows immediately

270h

Chanters

Agnus Dei

Choir I

Eighth Mode

p
A - gnus De - i,* qui tol - lis pec - cá - ta mun - di:
Sw.
Man.

do - na e - is ré - qui - em A - gnus De - i,* qui tól - lis pec -
Ped. Gt. Man.

cá - ta mun - di: do - na e - is ré - qui - em. A - gnus De - i,*
Ped.

qui tol - lis pec - cá - ta mun - di: dó - na e - is ré - qui - em sem - pi - tér - nam. **
pp

Communion

270 i

Eighth Mode

Chanters *Tutti* *p*

p Lux æ - tér - na* lú - ce - at e - is,

Sw. Man

Do-mi - ne. *Cum san-ctis tu - is in æ - tér - num,

Ch.

rall. (last time only) *p* *Fine* *Chanters* *mf* *faster*

qui - a pi - us es. V. Ré - qui - em æ - tér - nam do - na

e - is Do-mi - ne, et lux per-pé - tu - a lú - ce - at e - is

Deacon (or Celebrant).

V. Re-qui-és-cant in pá - ce.

Repeat from "Cum Sanctis" to *Fine*

Choir

A-men!

ABSOLUTION
Libera me Domine*
 Responsorium Tutti

270 j

(First Mode) Chanters

Lí-be - ra me, Dó - - mi - ne*, de mor - te æ -

Sw. Man. Ped.

tér - na in di - e il - la — tre - mén - da:

Man. Ped.

mf
 *Quan - do coe - li mo - vén-di sunt et ter - ra:

Gt. Man.

† Dum vé - - - ne - ris ju - di - cá - -

Ch.

*NOTE: The Chanters do not intone the "Libera" until the celebrant has finished reciting or singing the prayer "Non intres" to which the choir responds "Amen". (This applies only when the body is present.)

re - sæ - - cu - lum per i - gnem

rall.

Ped. *a tempo* Man. Man.

V. Tremens fá-ctus sum e-go, et tí - me-o dum dis-cús-si-o vé-ne-rit,

Sw

Ped. Man.

at - que ven - tú - ra i - ra. * Quán-do coe - li

Gt.

Ped.

mo - - vén-di sunt et ter - ra. *pp* V. Di-es il-la,

Sw.

rall *a tempo* *mf*

di - es i - ræ, ca - la-mi-tá-tis et mi-sé-ri - æ, di-es magna

Man.

et a - má-ra val - de. † Dum vé - - -

Gt.

Ped.

- ne - ris ju-di - cá - - - re - - - sá - eu - lum

Man.

per - i - gnem. Ré - qui - em æ - tér-nam

Man. Ped. Man.

do-na e - is Dó - mi - ne; et lux perpé - tu - a lú - ce-at e - is

Ped.

Repeat "Libera" to "Tremens"

Responses at the Absolution - after the "Libera"

Chanters - 1st Chorus 2nd Chorus

1st & 2nd Chorus (Tutti) Cel. *Pater Noster*: ending with.

For Visitation, see below:

Choir R Sed libera nos a _____ má - lo.
(Celebrant unaccompanied at all times)

For Visitation: V In memoria aetérna erunt _____ jus - ti.
R Ab auditione mala non ti _____ mé - bunt
(a) Cel V A porta _____ in - fe - ri.
(a) Choir R Érue Dómine ánimam _____ é - jus.
(or.... animas e - ó - rum.)

For Visitation: V Requiem aetérnam dona eis _____ Dó - mi - ne.
R Et lux perpétua luceat _____ e - is.
(b) Cel.: V Requiescat in _____ pa - ce.
(b) Choir: R Amen || (*recto tono*)
(c) Cel.: V Dómine exaúdi oratiónem _____ mé - am.
(c) Choir: R Et clámor meus ad te _____ vé - ni - at.

(d) Cel V Dóminus Vo - - - - - bis - cum.
(d) Choir: R Et cum Spiritu _____ tu - o.
(e) Cel.: V Per Christum Dóminum No - - - - - strum. ||
(e) Choir: R _____ (*recto tono*) A - men.

"In Paradisum" or "Ego sum" with "Benedictus" follow.

("See Program")

270 k

Benedictus Dominus Deus Israel (1)

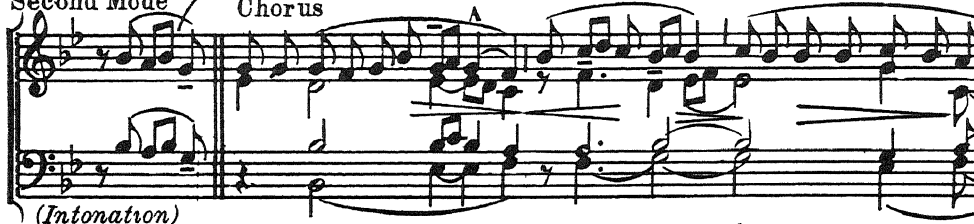
Antiphon

Second Mode

Ego Sum

1st time proceed immediately to the Canticla "Benedictus" after the Intonation.

Chorus



(Intonation)

Celebrant: Ego sum* resurrectio et vita: qui credit in me, etiam si mortuus

↓ Intoned by Celebrant before the Psalm.

Second Psalm Tone



- | | | |
|----|--|-------------------------------------|
| 1 | Be-ne-di-ctus Dóminus Deus Ísra - - - - - | el:*(end on C |
| 2 | Et e-ré-xit córnu salutis | Ís-ra-el: <i>optional mediant</i> → |
| 3 | Síc-ut lo-cútus est per os san - - - - - | nó - bis,* |
| 4 | Sa-lú-tem ex inimícis | ctó - rum; |
| 5 | Ad fa-ci-én-dam misericórdiam cum pátribus | nó - stris |
| 6 | Jus-ju-rán-dum quod jurávit ad Abraham Pátrem | nó - stris: |
| 7 | Ut si-ne timóre, de mánu inimicórum nostrórum libe - | nó - strum |
| 8 | In san-cti-táte et justítia córam | rá - ti,* |
| 9 | Et tu pú-er, prophéta Altissimi vo - - - - - | í - pso,* |
| 10 | Ad dán-dam sciéntiam salutis plébi | cá-be-ris:* |
| 11 | Per vi-sce-ra misericórdiæ Déi | é - jus:* |
| 12 | Il-lu-mi-náre his qui in ténebris et in úmbra mórtis | nó - stri:* |
| 13 | Réquiem æ - - - - - | sé - dent:* |
| 14 | Et lux per - - - - - | tér - nam* |
| | | pé-tu-a,* |

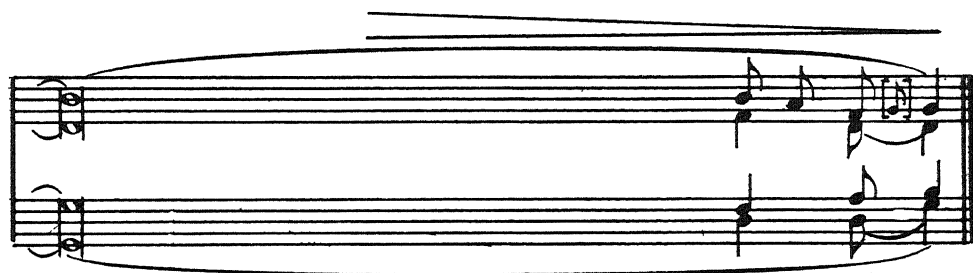
OFFICIUM DEFUNCTORUM= HOLY WEEK, ETC.

Canticum Zachariæ

Vatican Antiphonale



fú-e-rit, vi-vet: et ó-mnis qui vi-vit et cré-dit in me, non mo-ri-étur in æ-térnum.



- | | | | |
|----|---|-------------------|----------------------|
| 1 | quia visitávit, et fécit redemptiónem | plé-bis | sú - æ. |
| 2 | in dómo Dávid pú - - - - | e - ri | sú - i: |
| 3 | qui a sæculo sunt, prophe - - - | tá-rum | é - jus: |
| 4 | et de mánu ómnium | qui o - | dérunt nos: |
| 5 | et memorári testaménti | sú- i | sán-cti. |
| 6 | da-tú - - - - | rum se | nó - bis: |
| 7 | servi - - - - | á-mus | íl - li. |
| 8 | ómnibus di - - - - | é-bus | nó - stris. |
| 9 | præíbus enim ante fáciem Dómini, paráre | ví-as | é - jus. |
| 10 | in remissiónem peccató - - - | rum e - | ó - rum: |
| 11 | in quíbus visitávit nos, óri - - - | ens ex | ál - to: |
| 12 | ad dirigéndos pédes nóstros in | ví-am | pá - cis. |
| 13 | dona | (e - i)
e - is | Dó-mi-ne. |
| 14 | lú - - - - | ce-at | (e - i).
(e - i). |

Choir repeats Antiphon "Ego Sum" in its entirety

Responses after the Benedictus

(In the pitch suited to the voice of the Celebrant)

1 Cel Ký - ri - e e - lé - i - son.
1 Choir Chrí - ste e - lé - i - son.
Choir 2 proceeds Ký - ri - e e - lé - i - son.

2 Cel "Pater noster" ending with

Et ne nos inducas in tenta-ti - - - - - ó - - - - - nem.

- 2 Choir Sed libera nós a _____ má lo.
3 Cel *A porta* _____ ín - fe - ri.
3 Choir Erue, Dómine ánimam _____ é - jus.
(or ánimas e - ó - rum.)
4 Cel *Requiescat in* _____ pa - ce.
4 Choir (Recto tono) A-men.
5 Cel *Dómine exáudi oratiónem* _____ mé - am.
5 Choir Et clamor meus ad te _____ vé - ni - at.
6 Cel *Dóminus Vobiscum.*
6 Choir Et cum Spiritu tuo (recto).
7 Cel *Orémus, etc. Per Christum Dóminum* _____ no - strum.
7 Choir Amen (recto).
8 Cel *Réquiem aetérnam dona ei (eis)* _____ Dó - mi - ne.
8 Choir: Et lux perpétua luceat _____ e - i.
(e - is)
9. Chanters: Re-qui-és-cat in pa - ce.
9. Choir A-men.
10 Cel *Anima ejus, etc. (in a lower pitch)*
10. Choir (Recto) Amen.

In Paradisum

270-L

Ant. VII

Chanters

Tutti

p In pa-ra-dí-sum* de-dú-cant te An-ge-li: in tú-o ad-vén-tu
(Very soft stops)

pp *pp* *Sw* *Ch*

pp *mf* sus-cí-pi-ant te Már-ty-res, et per-dú-cant-te in ci-vi-tá-tem

p *Gt.* *Gt.*

rall. *mf a tempo* sán-etam Je-rú-sa-lem. Chó-rus An-ge-ló-rum te sus-cí-pi-at,

rall. *mf a tempo*

rall. pp et cum Lá-za-ro quon-dam páu-pe-re ae-tér-nam há-be-as ré-qui-em.

rall. pp

Man

⊕ This section can be played an octave lower (in both hands) if preferred. 461

The Mass of the Angels[★]

(Missa~de Angelis)

(VIII In Festis Duplicibus 5) Vatican Graduale

with Credo No. 3

Transcribed and Harmonized

by N. A. Montani

XV-XVI Cent.

Moderately fast

Chanters (1st time)

Kyrie

Tutti

Fifth Mode

p *mp*

Ký-ri - e * e - lé-i-son. *vj*

Sw. and Ch. (or Gt.) alternately Note

a tempo *Ped.* *Man.* *Ped. sung three times, in alternate fashion*

Chrí-ste e - lé-i-son. *vj*

a tempo *f* *Sw.* *Ped. three times*

Ký-ri- e e - lé-i-son. *vj* *sung twice*

a tempo *f* *Ch.* *Tutti* *pp* *Sw.*

Ký-ri- e * (e) * e - lé-i-son.

Sw. *Ch.* *Sw.* *rall.*

★ This can be obtained in separate form. Voice Part and Organ Acc.

Gloria

272

Fifth Mode

XVI Century

Celebrant

Glo - ri - a in ex - cé - sis De - o:

Choir ①★
Con anima
p

Et in ter-ra pax ho-mí-ní-bus bo-næ vol-un-tá-tis.

Sw.

Man. Ped.

② f

Gt. Ch.

Lau-dá - mus te. Be-ne - dí-ci - mus te. —

② pp

Sw. Gt.

Ad-o-rá - mus te. Glo-ri-fi- cá-mus te.

Ped.

★ To obtain contrast and observe the traditional Antiphonal manner of rendition it is suggested that the choir be divided; one section singing the portions indicated by ① the other the portions designated by ②

II *mf*
 Sw.
 Grá-ti-as á-gi-mus ti-bi pró-pter ma-gnam gló-ri-am tu-am.

I *f*
 Gt.
 Man. Ped.
 Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

II *pp*
 Ch. Sw. Ped.
 Dó-mi-ne Fí-li u-ni-gé-ni-te Je-su Chri-ste.

I *a tempo*
 Gt. Man
 Dó-mi-ne Dé-us, Á-gnus De-i, Fí-li-us Pá-tris.

II *a tempo*
 Sw. Ped.
 Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.

Man Ped.

I *f*
 Qui tol-lis pec-cá-ta mún-di, sús-ci-pe de-pre-ca-ti-ó-nem no-stram.
 Ch. Man Ped.

II *mf*
 Qui sé-des ad délix-te-ram Pá-tris, mi-se-ré-re no-bis.
 Sw. Man.

I *f*
 Quó-ni-am tu só-lus Sán-etus, Tu só-lus Dó-mi-nus.
 Gt. **II** Man.

I Ped. *p* *rall*
 Tu so-lus Al-tís-si-mus, Je-su Chri-ste. Cum Sán-cto Spí-ri-tu,
 Gt. Sw. Gt. *a tempo*
rall Man. Ped.

f *rall*
 in gló-ri-a Dé-i Pa-tris. A-men.
 Man. Ped.

Credo

III

(De Angelis

XVII Century Melody)

Fifth Mode
Celebrant

Choir ①

Cre-do in u-num De - um. Pá - trem o-mni-pot-én-tem,

Sw. *p*

Man.

fa - ctó-rem coe - h et ter - ræ, vi-si-bí-li-um ó - mni - um,

Man. *p* Ped. *p* Man.

et in - vi-si - bi - li-um. Et in u-num Dó-mi-num Je-sum Chrí-stum,

Ped. *p* Gt.

Fí-li-um De-i u - ni - gé - ni - tum. Et ex Pa-tre na - tum

Sw. *a tempo* *p*

an-te ó-mni-a sæ - cu-la De-um de De-o, lú-men de lu-mi- ne,

Gt. *p* *f* *f*

Man Ch. Ped.

De-um ve-rum de Dé-o ve-ro. Gé-ni-tum, non fa - ctum,

Sw. *f*

Ped.

con-sub-stan-ti - á - lem Pa-tri: per quem ó-mni - a fa - cta sunt.

p

Qui pró-pter nos hó- mi-nes, et pro-pter no-stram sa - lú-tem

Gt. *f* *p*

Man.

rall

① *Slower (but not too slow)*
Swell *mp* ★ *Softest stops*

de-scén - dit de coe - lis. Et in-car-ná-tus est de Spí-ri-tu

Chanters

Ch.(or Gt.) *pp*

pp

Sán - cto ex Ma-rí - a Vír-gi - ne: Et ho - mo fa-ctus est.

pp rall.

② *a tempo*

mf

Cru-ci - fí - xus ét - i-am pro no - bis: sub Pón -

Ch.

Ped.

rall

pp

ti - o Pi - lá - to pas-sus, et - se - pul - tus est.

Man.

① *a tempo*

f *p*

Et re-sur-ré-xit tér-ti - a di - e, se-cún-dum Scri-ptú - ras.

Gt.

Man.

②

f

Et a - scén - dit in cóe - lum: se-det ad déx-te-ram Pa - tris.

Ped. Man. Ped.

① *mf*

p

Sw. Et í - te - rum ven-tú - rus est cum gló-ri - a, ju - di - cá - re

Man. Ped.

vi-vos, et mór-tu - os: cu-jus re-gni non e - rit fi - nis

II *a tempo*
p
 Et in Spí - ri - tum Sanctum, Dó-mi-num, et vi - vi - fi - cá - n - tem:
 Sw.
 Man Ped.

I *a tempo*
p
 qui ex Pa - tre Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et Fi - li - o
 Ch. Sw.
 Man.

si - mul ado - rá - tur, Et conglo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas
 Ped.

II
mf *p* *p* *p*
 Gt.
 Et u - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - a - m.

①

Con - fi - te - or u - num ba - pti - sma in re - mis - si -

Sw.

Man. Ped.

②

ó - nem pec - ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó -

Ch.

Man.

①

nem mor - tu - ó - rum. Et vi - tam ven - tú - ri saé - cu - li.

Gt.

Tutti

rall

A - - - - - men.

Man. Ped.

XI Century

Sixth Mode

①

p

Sán - - ctus,* San - ctus, — Sán

Sw. Ch.

Man. Ped.

- - ctus Dó - mi - nus Dé-us Sá - -

Sw.

Man.

②

Gt.

- - - - ba - oth. Ple-ni sunt coe - li et

Ped. Man.

* The Benedictus is to be sung after the Elevation.

ter - ra gló-ri - a tu - a Ho - sán -

I-II Gt.

Gt.

na in ex - cél - sis.

rall

After the Elevation Ped.
Sw. *pp* (softest stops)

(*) Be-ne - dí - ctus

Ch. *pp* (1) Soli

Man.

qui ve - nit — in nó-mi-ne Dó - mi-ni.

Tutti

Gt. { Ho-sán - - na in ex - cél - - - sis.

rall.

Ped.

(*) Note:- The "Benedictus" is sung after the Elevation.

Agnus Dei

Sixth Mode

XV Century

Chanters *a tempo*

p

Sw. A - gnus De - i* qui tol - lis pec-cá-ta mun - di:

a tempo

Chanters *II A.T.* Tutti

Gt. Sw. mi-se-ré-re — no - bis. A-gnus De - i* qui tol - lis pec-cá-ta

Man. Ped. Man. Ped. Man.

rall *a tempo*

Chanters *p* *a.t.*

Gt. mun - di: mi-se-ré-re — no - bis. A - gnus De - i,*

Ped. Ped.

Tutti

Sw. *a.t.* *rall*

Sw. qui tol - lis pec-cá-ta mun - di: do-na no-bis — pa - cem.

Man. Ped. Man. Ped.

For "Ite Missa Est" and "Deo Gratias" see No. 259 - 13 - ©

Vespers in honor of the Blessed Virgin Mary^(†)

276

*(Can be sung in place of the
proper Vespers of the day) ***

From the Vatican Antiphonale

Transcribed and Harmonized by N.A. Montani

Celebrant



W. De-us in ad-ju-tó-ri-um me-um in-tén-de.

Choir (Organ sustains recitation tone.)

R. Do-mi-ne ad ad-ju-ván-dum me fe-stí-na. *f* Gló-ri-a Pa-

tri, et Fí-li-o, et Spi-rí-tu-1 San-cto. Sic-ut e-rat

in prin-cí-pi-o, et nunc, et sem-per, et in sæ-cu-la sæ-cu-ló-rum.

(*) From Septuagesima to Easter the "Laus tibi" is sung instead of the Alleluia.

A-men. Al-le-lú-ia. Laus ti-bi Dó-mi-ne Rex æ-tér-næ gló-ri-æ. *rall.*

★ Decree S C R Dec. 29, 1884

Accompaniment Copyright, 1922 by N.A. Montani

475

(†) This can be obtained in separate form. Voice part and Organ Acc.

276-a First Antiphon and Psalm

Third Tone (a ending)

Chanter Choir

Dum es - set _____ rex* in ac-cú-bi-tu su-o, nar-dus me-a-→

Sw. _____ Gt. _____

a tempo **Dixit**

1 Di-xit Dóminus _____ Dó-mi-no me-o: *→

2 _____ Donec ponam ini - - - mí - eos tu - os, *

- | | | |
|----------|-----------------------------------|-------------------------|
| 3 _____ | Virgam virtútis tuæ emíttet Dómi- | nus ex Si - on: * |
| 4 _____ | Tecum princípium in die virtútis | |
| | tuæ in splendóri- | bus san - ctó - rum:* |
| 5 _____ | Jurávit Dóminus, et non pæni - | té - bit e - um: * |
| 6 _____ | Dominus a _____ | dex - tris tu - is, * |
| 7 _____ | Judicábit in natióibus, im - | plé-bit ru - í - nas: * |
| 8 _____ | De torrén-te in _____ | vi - a bi - bet: * |
| 9 _____ | Glória _____ | Pa-tri, et Fí-li - o, * |
| 10 _____ | Sicut erat in princípio, et | nunc, et sem-per, * |

de - dit o - dó-rem su - a - vi - tá-tis. Al - le - lú - ia

rall

(Easter tide add)

a.t.

Dominus (Psalm 109)

1 Sede a dex - tris me - is:—

rall

(Easter tide add)

a.t.

1 Sede a dex - tris me - is:—

2 scabellum pedum tu - ó - rum.

3 dominare in medio inimicorum tu - ó - rum.

4 ex utero ante luciferum gé - nu - i te.

5 Tu es sacerdos in ætérnum secúndum órđinem Mel-chí-se-dech.

6 confrégit in die iræ su æ re - ges

7 conquassabit cápita in terra mul-tó - rum.

8 proptérea exaltá bit ca - put.

9 et Spirítu i San - cto.

10 et in sæcula sæculó rum. A - men

Repeat Antiphon
"Dum Esset"

276-b Second Antiphon and Psalm

Fourth Tone (A)

Chanter Choir

p Læ - va e - jus* sub cá - pi - te me - o, et déx - te - ra il - →

Laudate

mf Lau - dá - te pú - - - e - ri Dó - mi - num: * →

- | | | |
|----|---------------------------------|----------------------------------|
| 1 | Lau - dá - te pú - - - | e - ri Dó - mi - num: * → |
| 2 | Sit nomen Dómini | be - ne - dí - ctum, * |
| 3 | A solis ortu usque | ad oc - cá - sum, * |
| 4 | Excélsus super omnes | gen - tes Dó - mi - nus, * |
| 5 | Quis sicut Dóminus Deus noster, | |
| | | qui in al - tis há - bi - tat, * |
| 6 | Súscitans a | ter - ra ín - o - pem, * |
| 7 | Ut cóllocet eum | cum prin - cí - pi - bus, * |
| 8 | Qui habitáre facit stéri - - - | lem in do - mo, * |
| 9 | Glória Pa - - - | tri, et Fí - li - o, * |
| 10 | Sicut erat in princípíu; et | nunc, et sem - per, * |

rall

(Eastertide add)

a.t.

lí - us am - ple - xá - bi - tur me. *f* Al - le - lú - ia.

pueri (Psalm 112)

- | | | | | | | | |
|----|---------------------------|-------|-------|-------|-------|----------------|------------------------|
| 1 | laudá | - | - | - | - | te | no - men Dó - mi - ni. |
| 2 | ex hoc nunc, et | _____ | _____ | _____ | _____ | us - que in | sæ - cu - lum. |
| 3 | laudábi | - | - | - | - | le | no - men Dó - mi - ni. |
| 4 | et super cœlos | _____ | _____ | _____ | _____ | gló - ri - a | e - jus. |
| 5 | et humilia respicit in cœ | _____ | _____ | _____ | _____ | lo | et in ter - ra? |
| 6 | et de stercore | _____ | _____ | _____ | _____ | é - ri - gens | páu - pe - rem. |
| 7 | cum princípibus | _____ | _____ | _____ | _____ | pó - pu - li | su - i. |
| 8 | matrem fili | - | - | - | - | ó - rum | læ - tán - tem |
| 9 | et Spi | - | - | - | - | rí - tu - i | San - cto. |
| 10 | et in sæcula sæ | - | - | - | - | cu - ló - rum. | A - men. |

Repeat Antiphon
"Lava Ejus"

276-c Third Antiphon and Psalm

Third Tone (b)

Chanter Choir

mf Ni-gra sum sed for - mó-sa* fi-li - æ Je-rú-sa-lem: íd-e-o di - lé-xit ->

Lætatus

- | | | |
|----|-------------------------------|------------------------------|
| 1 | Læ-tá - tus sum in his quæ | di - cta sunt mi - hi: * -> |
| 2 | Stantes erant | pe - des no - stri, * |
| 3 | Jerúsalem, quæ ædifi - | cá - tur ut cí - vi - tas: * |
| 4 | Illuc enim ascendérunt tribus | tri - bus Dó-mi - ni: * |
| 5 | Quia illic sedérunt sedes | in ju - dí - ci - o, * |
| 6 | Rogáte quæ ad pacem | sunt Je - rú - sa - lem: * |
| 7 | Fiat pax in vir - - | tú - te tu - a: * |
| 8 | Propter fratres meos et | pró - xi - mos me - os, * |
| 9 | Propter domum Dómini | De - i no - stri, * |
| 10 | Glória | Pa - tri, et Fí - li - o, * |
| 11 | Sicut erat in princípío, et | nunc, et sem - per, * |

rall. (Easter tide add)

me rex, et in-tro-dú-xit me in cu-bí-cu-lum su-um. Al-le-lú-ia.

a.t.

Man. Ped.

sum (Psalm 121)

mf

- | | |
|--|------------------------|
| 1 In domum Dó - - - - | mi - ni í - bi - mus. |
| 2 in átriis tu - - - - | is Je - rú - sa - lem. |
| 3 cujus participatio ejus - - - - | in id - íp - sum. |
| 4 testimónium Israel ad confiténdum nó - | mi - ni Dó - mi - ni. |
| 5 sedes super - - - - | do - mum Da - vid. |
| 6 et abundántia dili - - - - | gén - ti - bus té: |
| 7 et abundántia in túr - - - - | ri - bus tu - is. |
| 8 loquébar - - - - | pa - cem de te: |
| 9 quæsívi - - - - | bo - na ti - bi. |
| 10 et Spirí - - - - | tu - i San - cto. |
| 11 et in sáecula sæcu - - - - | ló - rum. A - men. |

Repeat Antiphon
"Nigra Sum"

276-d Fourth Antiphon and Psalm

Eighth Tone (G)

Chanter Choir

Jam hi-ems tran-si-it* im-ber ab-i-it et re-cés-sit: →

Nisi

Nisi Dóminus aedificáverit do-mum,*

- | | | | |
|---|---------|--------------------------------------|------------------|
| 1 | Ni - si | Dó - minus aedificáverit | do - mum,* |
| 2 | | Nisi Dóminus custodíerit civi - | tá - tem,* |
| 3 | | Vanum est vobis ante lucem | súr - ge - re: * |
| 4 | | Cum déderit diléctis suis | so - mnum:* |
| 5 | | Sicut sagíttæ in manu po - | tén - tis: * |
| 6 | | Beátus vir qui implévit desidérium | |
| | | suum ex | ip - sis: * |
| 7 | | Glória Patri, et | Fí - li - o, * |
| 8 | | Sicut erat in princípío, et nunc, et | sem - per, * |

sur - ge a - mí - ca me - a, et ve - ni. *f* Al - le lú - ía.

rall (Easter tide add)

Dominus (Psalm 126)

1 in vanum laboravérunt qui ædí - - fi - cant e - am.

2 frustra vígilat qui cu - - - stó - dit e - am.

3 súrgite postquam sedéritis, qui manducátis pa - nem do - ló - ris.

4 ecce hæréditas Dómini, fílii: merces, - fru - ctus ven - tris.

5 ita fílii - - - ex - cus - só - rum.

6 non confundétur cum loquétur inimíceis su - is in por - ta.

7 et Spirí - - - tu - i San - cto.

8 et in sæcula sæcu - - - ló - rum. A - men.

Repeat Antiphon
"Jam hiems"

276-e Fifth Antiphon and Psalm

Fourth Tone
Chanter

Choir

p Spe-ci-ó-sa fa-cta es* et su-á-vis in de-lí-ci-is →

Lauda

p Lau-da Jerú - - - sa - lem Dó - mi-num:*→

- 1 Lau-da Jerú - - - sa - lem Dó - mi-num:*→
- 2 Quóniam confortávit seras portá-rum tu-á - rum:*
- 3 Qui pósuit fines _____ tu - os pa - cem:*
- 4 Qui emíttit elóquium _____ su - um ter - ræ: *
- 5 Qui dat nivem _____ sic - ut la - nam:*
- 6 Mittit crystállum suam sic - ut buc-cél - las: *
- 7 Emíttet verbum suum, et liquefá-ci - et e - a: *
- 8 Qui annúntiat verbum _____ su - um Ja - cob: *
- 9 Non fecit táliter omni _____ na - ti - ó - ni: *
- 10 Glória Pa - - - tri, et Fí - li - o, *
- 11 Sicut erat in princípio, et _____ nunc, et sem - per, *

The Celebrant intones the Capitulum
After which the Choir sings:

p R. De-o grá - ti - as.

(Estertide add)

tu - is, san - cta De - i Gé - ni - trix. Al - le - lú - ia.

Jerusalem (Psalm 147)

1 lauda De - - - -	um tu - um Si - on.
2 benedixit fili - - - -	is tu - is in te.
3 et ádipe frumén - - - -	ti sá - ti - at te.
4 velóciter cur - - - -	rit ser - mo e - jus.
5 nébulam sicut	cí - ne - rem spar - git.
6 ante fáciem frígoris ejus, _____	quis sus - ti - né - bit?
7 flabit spíritus ejus, _____	et flu - ent a - quæ.
8 justítias et judíci - - - -	a su - a Is - ra - òl.
9 et judícia sua non mani - - - -	fe - stá - vit e - is.
10 et Spi - - - -	rí - tu - i San - cto.
11 et in sæcula sæ - - - -	cu - ló - rum. A - men.

*Repeat Antiphon
"Speciosa"*

The Hymn "Ave Maris Stella" is then sung, (see No 201) after which the following versicle and response are intoned

V. Dignáre me laudáre te Virgo sa - crá - ta. (T.P.) Al - le - lu - ia. *

R. Da mihi virtútem contra hostes tu - os. —

For the Second Vespers the Antiphon to the Magnificat is then intoned by a Chanter and continued by the Choir.

★
T.P.
R. tu - os. Al - le - lu - ia. —

(For the Solemn Version of the Magnificat see No 216)

The version given below is the simple setting.

276-f

Antiphon

Ad

(In II

Chanter Choir

Be-á - tam me di-cent * o - mnes ge-ne - ra-ti - ó-nes,→

Sw. Man.

1 Ma-gní - fi - cat *

2 Et ex - sul - távit spíritus me - us *→

- | | |
|--|------------------|
| 3 Qui- a re - spéxit humilitátem ancíllae | su - æ: * |
| 4 Qui- a fe - cit mihi magna qui | pó - tens est: * |
| 5 Et mi - se - ricórdia ejus a progénie in pro - | gé - ni - es * |
| 6 Fe - cit pot - éntiam in bráchio | su - o: * |
| 7 De - pó - su - it poténtes de | se - de, * |
| 8 E - su - ri - éntes implévit | bo - nis: * |
| 9 Sus - cé - pit Israel púerum | su - um, * |
| 10 Sic - ut lo - cútus est ad patres | no - stros, * |
| 11 Gló - ri - a Patri, et | Fí - li - o, * |
| 12 Sic - ut e - rat in princípío, et nunc, et | sem - per, * |

Magnificat

Vesperis)

rall

(Eastertide add)

qui - a an - cíp - lam hú - mi - lem re - spé - xit De - us. Al - le - lú - ia.

ánima me - a Dó - mi - num

2 in Deo salu - tá - ri me - o.

3 ecce enim ex hoc beátam me dícent omnes gene - ra - ti - ó - nes.

4 et sánetum no - men e - jus.

5 tímén ti - bus e - um.

6 dispérsit supérbos mente cor - dis su - i.

7 et exal tá - vit hú - mi - les.

8 et dívites dimí sit in - á - nes.

9 recordátus misericór di - æ su - æ.

10 Abraham, et semini e jus in sáe - cu - la.

11 et Spírí tu - i San - cto.

12 et in sáeula sæcu ló - rum. A - men.

Repeat Antiphon "Beatam"

276-g Responses after the "Magnificat"

Celebrant

Choir

V. Dóminus vobíscum.

R. Et cum spírítu tu - o.

Cel.

Choir

V. Orémus. (etc.)

R. A - men.

ending

COMMEMORATIONS

follow at this point. Consult "ORDO" for the proper antiphons and prayers which are given in the "*Liber Usualis*."

(Chanters)

V. Be - ne - di - cá - mus Dó - - mi - no. —

Choir

R. Dé - - o grá - ti - as.

Cel. Choir

V. Fidélium ánimæ. etc. R. A - men. Pater noster (secreto)

Cel. Choir

V. Dóminus det nobis suam pa-cem. R. Et vitam ætérnam. A - men.

Cel: Divínium auxílium (etc.)

Choir: Amen.

After this, one of the Antiphons to Our Lady is sung according to the season "Alma Redemptóris Mater," "Ave Regina," "Regina Coeli," or "Salve Regina." (See Nos. 277 to 280). (Also 202 - 205) as follows:
(Also see Supplement)

COMPLINE
**Four Antiphons in honor
of the Blessed Virgin (★)**

★ Note See settings in figured style — Nos 202 to 205

Alma Redemptoris Mater

Fifth Mode
Chanter

(Simple Tone)

Gregorian
(Solesmes)
Acc. by N. A. M.

p Al - - ma* Re-dem-ptó-ris Má-ter, quæ pér-vi-a coe-

Man.

li pór-ta má-nes, Et stél-la má-ris, suc-cúr-re ca-dén-ti,

Ped.

súr-ge-re qui cú-rat pó-pu-lo: Tu quæ ge-nu-í-ti,

na - tú - ra mi - rán - te, tú - um sán - ctum Ge - ni - tó - rem: -

f Vir - go pri - us ac pos - té - ri - us, Ga - bri - é - lis ab ó - re

rall
sú - mens íl - lud A - ve, pec - ca - tó - rum mi - se - ré - re.

1st Response: (In Advent) Et concépit de Spíritu Sancto.

2nd Response: (After Christmas) Dei Génitrix intercéde pro nobis.

Ave Regina Coelorum

(Simple Version)

Sixth Mode

For another Setting See No. 203

(Solesmes)

Acc. by N.A.M.

Chanters

Tutti

A - ve Re - gí - na coe - ló - rum,* A - ve Dó - mi - na An - ge - ló - rum:

Sál - ve ra - dix, sál - ve por - ta, Ex qua mún - do lux est ór - ta:

Gáu - de Vir - go glo - ri - ó - sa, Su - per ó - mnes spe - ci - ó - sa:

Va - le, o val - de de - có - ra, Et pro nó - bis Chrí - stum ex - ó - ra.

Response: Da mihi virtutem contra hóstes tuos.

Regina Coeli

279

Sixth Mode

For other settings see Nos. 204 and 302

Gregorian

(Solesmes)

Acc. by N. A. M.

Chanter

Tutti

Re - gí - na cóe - li* læ - tá - re, al - le - lú - ia: Qui - a quem

Man. Ped. Man.

me - ru - í - sti por - tá - re al - le - lú - ia: Re - sur - ré - xit, sic - ut

Ped.

dí - xit, al - le - lú - ia: O - ra pro nó - bis Dé - um, al - le - lú - ia.

Man. Ped.

Response

R. Quia surréxit Dóminus vere, al - le - lú - ia.

Salve Regina

(Simple Tone)

Fifth Mode

For another Setting See No 205

(Solesmes)
Acc. by N. A. M.

Chanter Tutti

p *mf*

Sál-ve, Re-gí-na,* Ma-ter mi-se-ri-cór-di-æ: Vi-ta, dul-cé - do,

Man. Ped.

et spes nós-tra, sal- ve. Ad te cla-má-mus, éx-su-les, fí-li-i Hé-væ.

Man. Ped.

Ad te sus-pi-rá-mus, ge-mén-tes et flén-tes in hac lac-ri-má-rum vál-le.

Man. Ped.

E-ia er-go, Ad-vo-cá-ta nós-tra, il-los tu-os mi-se-ri-cór-des ó-cu-los

Man.

*Choir can be divided: sections I and II singing in alternate fashion.

ad nos con-vér - te Et Jé - sum, be - ne - dí - ctum frú - ctum vén - tris tú - i,

Gt. Man.

Ped.

nó - bis post hoc ex - sí - li - um os - tén - de. *pp* O cle - mens : O

Sw. Ch. *mf*

Ped.

— pí - a : *f* O dúl - cis Vir - go Ma - rí - a.

Sw. *rall.*

Ped.

Celebrant : V. Ora pro nobis sancta Dei génitrix

R. Ut digni efficiámur promissionibus Chri - sti.

Sw. *rall.*

Ped.

An easy Arr. of this Mass for Unison Chorus, in Key of G, by J.A Schehl is available

281

Missa Brevis

A short and easy Mass for Unison Chorus
or Chorus in two or three parts, S.S.A. or T.T.B.

(Equal Voices)

Nicola A. Montani

The musical score is written for a Unison Chorus and Organ. It is in the key of G major (one sharp) and 4/4 time. The tempo is marked *Andante*. The score is divided into three systems. The first system shows the beginning of the Kyrie eleison, with the chorus entering on 'Ký' and the organ providing accompaniment. The second system continues the Kyrie eleison, with the chorus and organ playing in unison. The third system concludes the Kyrie eleison, with the chorus and organ playing in unison. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante
p Voices
III
Ký - ri - e - lé - i -
son. Ký - ri - e e - lé - i -
Ch.
son. Ký - ri - e e - lé - i - son.
mf
pp
rall.
Fine
Sw.
mf
rall.

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496 This Mass is published in separate form. Voice Part and Organ Acc.

pp *pp* *pp* *pp*

Chri - ste e - lé - i - son,

Sw.

Organ (Man.)

pp *pp* *mf* *pp*

Chri - ste e - lé - i - son, Chri - ste e -

Ch. *pp* *pp*

Man.

p *rall*

lé - i - son, e - lé - i - son.

Ped.

Repeat from beginning to Fine

Celebrant: "Gloria in excelsis Deo."

Nicola A. Montani

Moderato
 ★ *pp* Choir
 Et in ter - ra pax ho - mi - ni - bus

Swell
pp

Ped.

bó - næ vo - lun - tá - tis. Lau -

Gt.

Man.

da. mus te. Be-ne-dí - ci-mus te Ad - o -

I - II

Slow
pp

Sw.
l.h.

Tutti *Faster*

ra. mus te. Glo - ri - fi - cá - mus te.

Gt.

498 (★) Numeral in circle indicates section of choir. Choir is divided into two sections.
 (1) Comprising Solo Voices. (II) General choir

pp ①

Grá - ti - as á - gi - mus ti - bi pró - pter

Sw. *p*
soft Solo stop.

Sw.
Manual

má - gnam gló - ri - am tu - am.

f

p ②

Dó - mi - ne De - ſus, Rex Coe - lé - ſtis,

Sw.

f

De - us Pa - ter o - mní - pot - ens.

Ch.

Ped.

①

Dó - mi - ne Fi - li u - ni - gé - ni - te,

Ped.

rall

Je - - su Chri - - ste.

Sw. Ped.

② *Man.*

Dó - mi - ne De - us, A - gnus De - i,

Gt. Ped.

Slowly ① *pp*

Fí - li - us Pa - tris. Qui tol - lis pec -

rall *pp Sw.* *Man.*

Piu Vivo

Tutti

f

Musical score for the first system. The vocal line (treble clef) has lyrics: cá - ta mun - di: mi - se - ré - re. The piano accompaniment (grand staff) includes a guitar part marked *f* Gt. and a swell pedal marking *Sw.* The key signature has two flats (B-flat major).

①

Tempo I

pp

Musical score for the second system. The vocal line (treble clef) has lyrics: no - bis. Qui tol - lis pec - cá - ta mun - di. The piano accompaniment (grand staff) includes a swell pedal marking *pp Sw.* and a pedaling marking *Ped.* The key signature has two flats (B-flat major).

Tutti

Ped.

Musical score for the third system. The vocal line (treble clef) has lyrics: di, sus - ci - pe de - pre - ca - ti - ó - nem - di. The piano accompaniment (grand staff) includes a guitar part marked *Gt.* and a swell pedal marking *Sw.* The key signature has two flats (B-flat major).

②

pp

Musical score for the fourth system. The vocal line (treble clef) has lyrics: no - stram. Qui sé-des ad d éx - te - ram. The piano accompaniment (grand staff) includes a swell pedal marking *pp Sw.* and a marking *Man.* at the end. The key signature has two flats (B-flat major).

Man.

Tutti
f
 Pá - tris, mi - se - ré - re no - bis.

f *Gt.* *Sw.*
 Man. Ped.

Tempo 
f *Unison*
 Quó - ni - am tu so - lus Sán - ctus,

f *Gt.*
 Ped.

Tutti *allarg.*
 Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

① *Slower*
pp

rall *Tutti*
ff

Je - su Chri - ste. Cum San-cto
a tempo

pp Sw. *rall* *ff Gt.*

Man.

Spí - ri - tu, cum San-cto Spí - ri - tu, in gló - ri -

Gt.

rall

a De - i Pá - tris. A - - - men

rall

CREDO

MISSA BREVIS for unison, two-part
or three-part chorus

Celebrant:

"Credo in unum Deum;"

Equal voices (S.S.A. - T.T.B.)
with organ accompaniment

NICOLA A. MONTANI

Andante Maestoso

First system of the musical score. It features a guitar (Gt) part on a single staff and an organ (ORGAN) part on a grand staff (treble and bass clefs). The organ part is marked *mf*. The tempo is *Andante Maestoso*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The organ part includes a *rall.* marking towards the end of the system.

Second system of the musical score. It includes vocal staves for Soprano (Soprano II), Alto (Alto III), and Tenor (Tenor I). The organ accompaniment is on a grand staff, marked *mf*. The tempo is *a tempo*. The lyrics are: "Pa-trem o-mni-pot-én - tem, fa-ctó-rem coe-li et ter - ræ,". The organ part includes a *Péd* (pedal) marking.

Third system of the musical score. It includes vocal staves for Soprano (Soprano I), Alto (Alto II), and Tenor (Tenor II). The organ accompaniment is on a grand staff. The lyrics are: "vi - si - bí - li - um o - mni - um, et in - vi - si - bí - li - um.".

mf marc. *pp*

Et in u - num Dó-mi-num Je - sum Chri - stum,

mf *pp*

mf *pp*

Man

f

Fí - li-um De - i u - ni - gé-ni - tum.

f

Ped.

Poco meno slower *mf*

Et ex Pa-tre na - tum an-te ó-mni-a saê-cu-la.

mf

Et ex Pa-tre na - tum an - te ó - mni-a saê-cu-la.

Poco meno pp slower Sw.

(Gt. or Ch.)

p

Man

Allegro Maestoso
De - um de De - o, lu - men de lú-mi-ne, *Allargando* De - um
De - um de De - o, lu - men de lú-mi-ne, Deum

Allegro Maestoso
Gt.
vé - rum de De - o *rit. molto* ve - ro. *Piu Vivo* CHANTERS OR SOLO
vé - rum de De - o ve - ro. Gé-ni-tum, non fa - ctum, con sub-

Piu Vivo
rit. molto Sw *pp*
Man

p I II *pp*
stan-ti-á-lem Pa-tri: per quem ó - mni-a fa-cta sunt. Qui
III *pp*
Ch. *pp*

pró-pter nos hó-mi-nes, et pró-pter nó-stram sa-lú-tem, de-
 scén - - dit, de - scén - - dit de
 coe - - lis.

pp *rall.* *Sw.* *pp* *Man*
pp *Ch.* *rall.*
rit. *Adagio*
rit. pp *Adagio* *pp* *Sw.* *Man*

Ped

con espressione
I (SOLO OR CHANTERS)

pp Et in-car-ná-tus est de—

Sw

pp LH

Spí-ri-tu San-cto,—

SOLO OR CHANTERS (II or III) *pp*

SOLO (soft Flute 8) Et in-car-ná-tus est de—

pp

mf ex Ma-ri-a Vir-gi-ne:

mf Spí-ri-tu San-cto, ex Ma-ri-a Vir-gi-ne:

Sw
Ch (or Gt)

Man.

pp Ped

pp *rall.*

Et hó-mo fá-ctus est.

pp *rall.* *a tempo*

pp *Ch* *R H.* *Man* *L H.* *Ped*

Andante mod to

p Cru - ci - fí - xus ét - i-am pro no - bis: sub

Andante moderato

p *Sw* *Ped*

Lento (much slower) *pp* *Ch* *Sw*

Pón - ti-o Pi - lá - to pas-sus, et se - pul - -

allargando **Molto Più Vivo (Faster)**

tus est.

allargando **Molto Più Vivo (Faster)**

Gt *f* Sw Man Ped

Allegro Maestoso

Et re-sur - ré - xit, et re-sur - ré - xit tér - ti-a

Allegro Maestoso

Gt *f*

rit. **Marcato** *ff a tempo*

di - e, se - cún-dum Scri-ptú-ras. Et a - scén-dit in

rit. **Marcato** *ff a tempo*

rit. **Marcato** *ff a tempo*

Gt.

ben marcato *rall.*

coé - lum. se-det ad déx - te-ram Pa - tris.

ben marcato *rall.*

f *Gt* *Ped*

Poco meno *pp* *slower*

Et i - te rum ven - tú - rus est cum gló - ri - a, *p* ju-di -

Poco meno *slower*

pp *Sw* *Man* *Ped*

allarg. *Ped*

ca - re vi - vos et mór - tu - os: cu-jus ré - gni non

allarg. *Gt* *Ped.*

SOLO OR CHANTERS *Moderato*

é - rit fi - nis. *pp* Et in Spí - ri - tum Sán - ctum,

Moderato

Sw *pp* Ch Man

qui ex Pá - tre
Dó - mi - num, et vi - vi - fi - cán - tem: qui ex Pá - tre

Sw

Ped

Fi - li - ó - que pro - cé - dit. *p cresc.*
Fi - li - ó - que pro - cé - dit. Qui cum *p*

Bass

Alto *p*

poco a poco

(3/2) Pá - tre et Fí - li - o si - mul ad - o - -

Man Ped Man

rá - tur, et con - glo - ri - fi - cá - tur: qui lo - cú - tus est.

Gt Ped Man Ped

— per Pro - phé - tas. —

pp Sw Man Ped

Maestoso

Et u-nam, san-ctam, Ca-thó-li-cam et A-po-stó-li-cam Ec-

Maestoso

clé-si-am. Con-fí-te-or u-num ba-ptí-sma in re-

Broader (not to be hurried)

Broader (not to be hurried)

mis-si-ó-nem pec-ca-tó-rum.

rit. *Poco più vivo*

rit. *Poco più vivo*

Man

Ped

Sw

Gt

Sw

Gt

Man

Ped

Grandioso

f Et ex - spécto re-sur - re - cti-ó-nem

Grandioso

f *Gt*

Allargando *ff* *rall.*

mor-tu - ó - rum. Et vi - tam ven-tú - ri sae - cu - li.

Allargando *ff* *rall.*

Largo

A - men, A - men.

Largo

f *Gt*

Ped.

Responses after the "Credo"

Celebrant:  Dominus vobiscum

Choir (unaccompanied)

Et cum Spíritu tuo (recto tono)

Celebrant: Oremus, etc.

Choir proceeds with the proper Offertory of the day, after which, (if time permits) a fitting and appropriate Offertory Motet may be sung

Sanctus

Nicola A. Montani

Slowly
pp
 I
 II
 III
 Sán - ctus, Sán - ctus,
pp Sw.

Ped.

f *p* *mf* *p* *p*
 Sán - ctus
f *p*
 Man.

accel
 Dó - mi - nus Dé - us Sá - ba - oth.
accel
 Sw.
 Gt.

Ple - ni sunt coe - li et ter - ra gló-ri - a

tu - a. Ho - sán-na in ex-

TUTTI
Faster
ff

Gt. ff
Ped.

cél - sis, Ho - sán-na in ex-cél-sis, Ho - sán-na in ex-

ff
allarg.

ff Gt. allarg.

285

*Andante**Fine*

Duet

Benedictus ★

cél - sis. (★) Be - ne - dí - ctus qui

Fine *pp* (Sw.) (Sal. & Aeoline)

vé - nit, qui ve - nit in nó - mi - ne Dó - mi -

(Softest Stops)

Sw. Ch.

ni - ne, qui ve - nit in nó - mi - ne Do' - mi - ni.

Ped.

Repeat from § (Hosanna) to *Fine* ♪

(★) The "Benedictus" is sung after the Elevation.

Agnus Dei

286

Nicola A. Montani

Moderato

① Solo

A - gnus De - i qui tol - lis pec - cá - ta mun - di.

Sw. *pp*
Ch.

Ped.

Tutti

mi - se - ré - re no - - bis.

Gt.

② Solo

A - gnus De - i, qui tol - lis pec - cá - ta mun - di:

Sw.
Man.

Tutti

mi - se - ré - re no - bis.

Ch.

Tempo I

A - gnus De - i qui tol - lis pec - cá - ta mun - di:

Sw. Ch.

Ped

pp

Do - na no - bis pá - - cem,

Sw. *pp*

Man.

rall

do - na no - bis pá - - cem.

p

Ped. *p*

S U P P L E M E N T

TO THE

Saint Gregory Hymnal

and

Catholic Choir-Book

(Complete Edition)

**A Collection of Gregorian and Ambrosian Chants, Liturgical Hymns and
Motets, in Polyphonic and Homophonic style (with
Approved Texts).**

Edited and Arranged by
NICOLA A. MONTANI, KCSS

Included in this Collection are programs and the required music for Pontifical Ceremonies such as the *Consecration*, the *Installation* and the *Visitation of a Bishop*. Supplementary Motets for Offertory and Benediction of the Most Blessed Sacrament.

The Supplement approved by the Music Committee of the Society of St. Gregory of America, Sept. 11, 1941

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ALPHABETICAL INDEX

SUPPLEMENT TO THE ST GREGORY HYMNAL AND CATHOLIC CHOIR-BOOK

A

Page	Title	Composer or Source	Arrangement	Season or Occasion	Number
550	ADESTE FIDELES	Traditional	3 pt Chorus	Christmas	295
611	ADOREMUS AND LAUDATE	Gregorian		Benediction	327
541	ADVENT HYMN "Rorate Coeli"	Gregorian		Advent	291
545	AMBROSIAN CHANT	Venite Omnis creatura		Christmas	292
529	AMBROSIAN "Gloria"	Gloria in Excelsis Deo			289
621	A PRIESTLY HEART (Hymn for Seminarians)	I Mitterer		Jubilee, etc	337
524	ASPERGES ME	Gregorian	Acc by N A M	High Mass	287
553	ATTENDE DOMINE	Gregorian	Acc by N A M	Lent	297
592	AVE MARIA	Bottazzo	Two or 4 part (Motet)	B V M	313
588	AVE MARIA	Montani	Three part equal (Motet)	B V M	312
594	AVE MARIS STELLA	P Damiani	Unison or 4 parts Hymn	B V M	314

B

595	611	BENEDICTION MOTETS	Benediction General	315	327
-----	-----	--------------------	---------------------	-----	-----

C

583	CANTATE DOMINO	V D'Indy	Motet Unison—two or four part chorus	Festive Occasions	311
545	CHANT (Ambrosian)	Venite omnis creatura		Christmas	292
529	CHANT (Ambrosian)	Gloria in Excelsis Deo			289
619	CHRIST THE KING	Michaud	Hymn	Feasts of Our Lord	335
620	CHRIST THE KING	Rev J Krautmeier, S J	Hymn, Unison	Feasts of Our Lord	336
613	CHRIST THE LORD HAS RISEN	XII Century	Unison, 2 or 4 parts	Easter	329
578	CHRISTUS VINCIT	Traditional Chant	Unison, 2, 3, or 4 parts	Festive occasions	310
532	Credo (No 1)	Gregorian		High Mass	290

D

548	DIES EST LAETITIA	Traditional	Unison, 2 or 3 parts	Christmas	294
-----	-------------------	-------------	----------------------	-----------	-----

E

598	ECCE PANIS ANGELORUM	Poller	Unison, 2, 3 or 4 parts	Benediction General	317
571	ECCE QUAM BONUM (Psalm 132)	Gregorian	Unison	Consecration of a Bishop	305B

F

572	FIRMETUR MANUS TUA	Gregorian	Unison	Consecration of a Bishop	305C
-----	--------------------	-----------	--------	--------------------------	------

G

529	GLORIA IN EXCELSIS DEO	Ambrosian Chant	Unison	High Mass	289
-----	------------------------	-----------------	--------	-----------	-----

H

618	HAIL HOLY QUEEN				
	ENTHRONED ABOVE	Bansbach	Unison or 2 parts	General	334
614	HEART OF JESUS	Montani	Unison	Sacred Heart, General	331
552	HOLY NAME (Jesu Dulcis)	Murphy	3 equal	Offertory and Benediction	296
619	HYMN TO CHRIST THE KING	Michaud	2 or 4 parts	Feasts of Our Lord	335
620	HYMN TO CHRIST THE KING	Rev J Kreitmeier	Unison	Feasts of Our Lord	336
616	HYMN TO THE HOLY INFANT OF PRAGUE	Bansbach	Unison, 2 or 4 parts	Novenas and Devotions, etc	333

I

556	INGREDIENTE	Montani	Unison or 4 parts	Palm Sunday	300
573	INSTALLATION OF A BISHOP			Musical Program	306

J

595	JESU DEUS AMOR MEUS	Arr Montani	T T B B	General or Offertory Holy Name, Benediction	315
552	JESU DULCIS MEMORIA	Murphy	3 equal	General and Offertory Feast of the Holy Name of Jesus	296

Page	Title	Composer or Source	Arrangement	Season or Occasion	Number
557	JESU SALVATOR MUNDI	Menegali Montani	3 parts	Offertory and Benediction	301
613	JESUS—HEART OF	Montani		General Invocations	331
615	JESUS—INFANT OF PRAGUE	Bansbach	Unison, 2 or 4 parts	Novenas, Devotions to the Holy Child	333
562	JURAVIT (Tu es Sacerdos)	Montani	Unison	Ordination or First Mass, Jubilees etc	303
565	JURAVIT (Tu es Sacerdos)	Desmet Arr, Montani	Unison, 2 or 3 parts	Ordination or First Mass, Jubilees, etc	304
562 565	JUBILEE (Sacredotal) or First Mass				303 304
L					
553 557	LENTEN HYMNS			Lent and Passion tide	297 300
M					
615	MY GOD MY FATHER	Troyte Montani	Unison, 2 or 4 parts	General	332
612	MY SONG OF TODAY	Little Flower of Jesus		St Therese	328
O					
554	O BONE JESU	Palestrina	3 part chorus	Offertory and Benediction	298
596	O DEUS EGO AMO TE	Traditional	Unison, 2, 3 or 4 parts	Offertory and Benediction	316
614	O SACRAMENT MOST HOLY	Gounod arr N A Montani	Unison 2 or 4 parts	Invocation, Ejaculations	330
603	O SACRUM CONVIVIM	Perosi	2 or 4 parts	General or Benediction Offertory	320
P					
556	PALM SUNDAY (Ingrediente)	Montani	Unison or 4 parts	Palm Sunday Benediction or Offertory General	300
602	PANEM VIVUM	Arr N A Montani		General, Benediction or Offertory	318
600	PANIS ANGELICUS	Casciolini Tomadini	3 equal	Ordination, Jubilee, Festive Occasions For Priests	337
621	PRIESTLY(a) Heart	I Mitterer, Ed N A M	Unison or 4 parts	Program for the Choir	305
569	PROGRAM (Consecration of a Bishop)			Music Program	306
573	PROGRAM (Installation of a Bishop)			Music Program	307
574	PROGRAM (Visitation of a Bishop)				
Q					
575	QUI LAZARUM (Responsory)	N A Montani	Unison or 2 parts 4 part ad lib	Office for the Dead Visitation of a Bishop	308
R-S					
558	REGINA COELI	Mauro Cottone Jaspers, arr N A Montani	Unison, 2, 3 or 4 parts	Easter tide	302
546	RESONET IN LAUDIBUS	Montani	2, 3 or 4 parts	Christmas	293
541	RORATE COFLI	Solesmes, Acc by N A M		Advent	291
618	SALVE REGINA COELITUM	P A Bansbach	Unison or 4 parts	B V M -General	334
T					
604	TANTUM ERGO (A)	Perosi	3 part chorus, equal voices	Benediction	321
605	TANTUM ERGO (B)	Perosi	Unison, 2 or 4 part chorus	Benediction	322
606	TANTUM ERGO	Montani	Unison, 2 or 4 part chorus	Benediction	323
607	TANTUM ERGO	Sullivan	Unison 2 or 4 parts	Benediction	324
610	TANTUM ERGO	Dooner	T T B B	Benediction	326
608	TANTUM ERGO	Spanish Dom Suñol's version		Benediction	325
615	THY WILL BE DONE	Troyte Montani	Unison, 2 or 4 parts	General	332
562	TU ES SACERDOS (Juravit)	Montani	Unison	Ordination or First Mass, Jubilee or Festive Occasion	303
565	TU ES SACERDOS (Juravit)	Desmet	Unison, 2 or 3 parts	Ordination or First Mass	304
U					
570	UNGUENTUM IN CAPITE	Gregorian		Consecration of a Bishop	305A
V					
576	VENI CREATOR	Thermignon, arr N A Montani	Unison, 2 or 3 parts	Pentecost General	309
545	VENITE OMNIS CREATURA	Ambrosian Chant A Lotti	Unison	Christmas	292
555	VERE LANGUORUS	Chant	3 parts, equal voices	Lent General	299
526	VIDI AQUAM			Easter tide	288

Asperges Me

Sung on Sundays during the year (except at Easteride)

Seventh Mode

Gregorian Chant

XIII Century

Acc by Nicola A. Montani

Celebrant (1st time)*
Choir (2nd time)

mf *Tutti* *mf* *Sw.* *p*

A - spér - ges me, ^{*} Dó - mi - ne, hys - só - po,

Man Ped

rall. *a tempo*

et mun - dá - bor la - vá - bis me, et su - per ní -

Ch Man.

rall. *Fine* *Chanters* *Piú vivo* *p* *Sw.*

vem de - al - bá - bor! Ps 50 Mi - se - ré - re me - i,

Ped. Man.

mf *Tutti* *Sw.* *rall.*

De - us, ^{*} Se - cún - dum mág - nam thi - se - ri - cór - di - am tú - am.

Gt

*The Celebrant is to be *unaccompanied*.

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(Note*) Chanters
a tempo
mf
 Gló - ri - a Pa - tri, et Fy - h - o, et Spí - rí - tu - i
 Sw
 Man.
rall. p
a tempo
 Tutti
 Ped
 Sán - cto Sic - ut é - rat in prin - cí - pi - o, et nunc, et sem -
 Ch
 Ped.
 per, Gt et in sá - cu - la sæ - cu - ló - rum A - men
 Man
 Ped

*Repeat "Asperges"
 from beginning to the Psalm.*

*Note: On Passion and Palm Sundays the "Gloria Patri" is omitted. Repetition is made from "Asperges" to Psalm.

RESPONSES

Celebrant** 1 Osténde nobis, Dómine, misericórdiam tu - am.
 Choir 1 Et salutáre tuum da no - bis.
 Celebrant 2 Dómine exáudi oratiónem mé - am.
 Choir 2 Et clámor meus ad te vé - ni - at.
 Celebrant 3 Dóminus vobíscum.
 Choir 3 Et cum Spí - ri - tu tu - o
 Ped

Celebrant 4 Prayer ending with "Per Chrístum Dóminum nostrum" Choir 4 A - men.

** The organ should not accompany the Celebrant at any time.

The Introit proper to the Feast is begun as the Priest proceeds toward the foot of the Altar.

Vidi Aquam

Eighth Mode

From Easter Sunday to Pentecost inclusive

Gregorian Chant
10th Century

Acc by N.A. Montani

Celebrant (1st time)*
 Choir (2nd time) *rall.* *a tempo* Tutti

mf *mf* *Sw.* *Man* *Ped (ad lib)*

Vi - di a - quam e - gre - di - én - tem de tem -
 - - plo, a lá - te - re dex - tro
 Gt. *f* *p* *Sw*
 Al - le - lú - ia et o - mnes, ad quos
 per - vé - nit a - qua i - sta, *f* *Ped*

*The Intonation by the Celebrant is to be unaccompanied.

mf *^* *- w .*

Sal - vi fa - cti sunt, et di - cent,

mf

Ped

f *rall.* *Fine. Faster* *mf*

Al - le - lú - ia, Al - le - lú - ia

Ps 117 Con-fi - té -

Sw

Ped Man

Tutti

mi - ni Dó-mi - no quó - ni - am bó - nus: quó - ni - am in

Gt.

Ped

Chanters a tempo *rall.*

sáe - cu - lum mi - se - ri - cór - di - a é - jus

Gt. Gló - ri -

Sw.

Man.

a Pá-tri et Fí-li-o, et Spi-rí-tu-i San-cto,

Tutti

Gt Sic-ut e-rat in prin-cí-pi-o, et nunc, et sem-per,

Ped

Sw et in sæ-cu-la sæ-cu-ló-rum A-men

Man Ped Repeat from
"Vidi Aquam" to Psalm, "Confitemini"

(Celebrant not to be accompanied)

Celebrant 1 W Osténde nobis, Dómine, misericórdiam tuam — Al-le-lú-ia

Choir 1 R Et salutáre tuum da nobis — Al-le-lú-ia

Celebrant 2 W Dómine exáudi oratiónem — me-am

Choir 2 R Et clamor meus ad te — vé-ni-at

Celebrant 3 W Dóminus vobíscum —

Choir 3 R Et cum Spíritu tuo. —

Celebrant 4 Prayer ending with, Per Christum Dóminum — nos-trum

Choir 4

A-men

The Ambrosian "Gloria"

289

FOURTH MODE

CHOIR I*

Ambrosian Chant

Sw.

Harm by NICOLA A. MONTANI

Celebrant

Gló-ri-a in ex-cél-sis Dé - o. Et in tér-ra pax ho-mí-ni-bus

Man.

CHOIR II

Gt.

I

Ch.

bo-nae vo-lun-tá-tis. Lau-dá-mus te. Be-ne-dí-ci-mus te.

Ped.

II

Gt.

Tutti

I

Sw.

Ad-o-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-

Man.

Ped.

Man.

bi pró-pter má-gnam gló-ri-am tu-am.

Ped.

II

Gt.

Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pá-ter o-mní-pot-ens.

This Chant (together with other Ambrosian Chants sung by the Ambrosian School of Sacred Music, Milan) is recorded by the DECCA-ODEON PARLOPHONE Co. Mo-6420, G-20418 Gramophone shop, N.Y. C. * Choir can be divided and may sing in alternate fashion. I-II joining at the Tutti sections. Acc. Copyright, 1940, St. Gregory Guild, Inc. Phila. Pa.

Tutti

I

p

Dó-mi-ne Fi-li u - ni - gé-ni - te, Je-su Chri-ste.

II

Sw.

mf

Dó-mi-ne Dé-us, A-gnus De-i,

I

p

L H

Fi-li-us Pá-tris. Qui tól-lis pec-cá-ta mún-di:

mf

II

p

mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta mún-

Ped.

mf

di sú-ci-pe de-pre-ca-ti-ó-nem nó-stram.

Ped.

I

Sw.

Qui se-des ad d'ex-te-ram Pá-tris, mi-se-ré-re no-bis.

II (or Tutti until the end)

Gt.

Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus.

Tutti

pp

L.H.

Sw.

Tu so-lus Al-tis-si-mus, Je-su Chri-ste.

Broader

Allargando molto

Gt.

Cum Sán-cto Spí-ri-tu, in gló-ri-a Dé-i Pá-tris.

Ped.

a tempo

Allargando

mf

A-men.

Credo No.1

290

Fourth Mode

Vatican Graduale

XI Century

CELEBRANT

Organ Acc by Nicola A. Montani

Cre - do in u - num Dé - um.

Fourth Mode

I

Pá - trem o - mni - pot - én - tem, fa - ctó - rem cõe -

Sw

Ch

Man

li et ter - rae, vi - si - bí - li - um ó - mni - um,

Ped.

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et in-vi-si-bí-li-um. Et in ú-num Dó-mi-num

II

Sw

Je-sum Chrí-stum, Fi-li-um De-i u-ni-gé-ni-tum.

p

Ped

Et ex Pa-tre na-tum an-te ó-mni-a sãe-cu-la.

I

p

Ch

Man.

Ped

II

mf

De-um de De - o, lú-men de lú - mi - ne,

Gt

p mf

De-um ve - rum de De - o ve - ro. Gé - ni - tum, non fá - ctum,

I

p

mf p

Sw.

Fed

Man

p

con-sub-stan-ti - á - lem Pa-tri: per quem, ó-mni - a fa - cta sunt.

p

Fed

II

Qui pró-pter nos hó-mi - nes, et pró-pter no-stram sa - lú - tem

Sw

Ch

Man

Ped.

rall.

I

pp

de-scén - dit de cóe - lis. Et in - car - ná - tus est de

(delicato)

pp

Very soft stops 8

rall

Ch. *pp*

p

Spí - ri - tu Sán - cto ex Ma - rí - a Vir - gi - ne:

pp

Sw

Ch

II

rall *p* *p*

Et hó-mo fá-ctus est. Cru-ci-fí-xus ét-i-am pro nó-bis.

Ch *p*

Man.

p *p* *pp* *rall*

sub Pón-ti-o Pi-lá-to pas-sus, et se-púl-tus est.

p *pp* *rall.*

Ped Man

I-II

a tempo *mf* *p*

Et re-sur-ré-xit tér-ti-a di-e, se-cún-dum Scri-ptú-ras.

a tempo *mf* *p*

Gt *mf* Sw *p*

Man. Ped

I-II

Et a-scén-dit in cœ-lum: sé-det ad dēx-te-ram Pá-tris.

Gt

Sw

p

Ped

I

Et í-te-rum ven-tú-rus est cum gló-ri-a,

Ch

Sw.

Ped

ju-di-cá-re vi-vos, et mór-tu-os: cú-jus ré-gni non

Sw.

Gt

Sw

Man.

Ped.

II

p *p* *p*

e - rit fi - nis. Et in Spí-ri-tum Sán-ctum, Dó-mi - num,

pp

Sw

Ch *delicato* *pp*

p

et vi-vi-fi-cán-tem· qui ex Pá-tre Fi-li - ó-que pro-cé - dit.

pp

I

p *p* *p*

Qui cum Pá-tre et Fí - li - o si-múl ad - o - rá - tur,

Ch

Sw

Man

Ped.

et con-glo - ri - fi - cá - tur' qui lo - cú - tus est per Pro-phé - tas.

Man Ped

II

Et ú - nam sán - etam ca - thó - li - cam et a - po - stó - li -

Gt Sw *pp* Man

cam Ec-clé - si - am. Con - fí - te - or u - num ba - ptí - sma

p I Sw Ch Man Ped

in re-mis-si-ó-nem pec-cá-to-rum. Et ex-spé-cto

Ped Man

re-sur-re-cti-ó-nem mor-tu-ó-rum. Et vi-tam ven-tú-

Gt. Man. Ped.

ri sãe-cu-li. A-men.

Tutti *f* *rall.*

Gt. Sw. Ped

ADVENT
Rorate Coeli

291

FIRST MODE

Chanters (first time)

Solesmes
Acc. by N. A. M.

Ro - rá - te coé - li dé - su - per, et nú - bes plú - ant jú - stum.

Chorus repeats "Rorate" etc.

1. Ne i - ra - scá - ris Dó - mi - ne, ne úl - tra me - mí - ne -

ris in - i - qui - tá - tis: ec - ce cí - vi - tas Sán - cti fá - cta est de - sér - ta

mf
Si - on de - sér - ta fá - cta est: Je - rú - sa - lem de - so - lá - ta est:

do - mus san - cti - fi - ca - ti - ó - nis tú - ae, et gló - ri - ae tú - ae,

rall.

u - bi lau - da - vé - runt te pá - tres nó - stri.

Chorus repeats "Rorate" etc.

Chanters

2. Pec - cá - vi - mus, et fá - cti su - mus tam - quam im - mún - dus nos,

et ce - cí - di - mus qua - si fó - li - um u - ni - vér - si:

et i - ni - qui - tá - tes no - strae qua - si ven - tus ab - stu - lé - runt nos: ab -

scon - dí - sti fá - ci - em tu - am a no - bis, — et al - li -

rall.

sí - sti nos in ma - nu in - i - qui - tá - tis no - strae.

Chanters

Chorus repeats "Rorate" etc.

a tempo

3. Vi - de Dó-mi-ne, af - fli - cti - ó - nem po - pu - li tu - i et

mit - te quem mis - sú - rus es: e - mit - te Á - gnum do - mi - na - tó - rem

tér - rae, de pé - tra de - sér - ti ad mon - tem fí - li - ae Si - on:

rall.

ut áu - fe - rat i - pse ju - gum ca - pti - vi - tá - tis no - strae.

Chorus repeats "Rorate" etc.

Chanters

4. Con-so-lá-mi-ni, con-so-lá-mi-ni, pó-pu-le me-us

ci-to vé-ni-et sa-lus tu-a: quá-re moe-ró-re con-sú-me-

ris, qui-a in-no-vá-vit te do-lor? Sal-vá-bo te,

no-li ti-mé-re, — é-go e-nim sum Dó-mi-nus Dé-us

tu-us, Sán-ctus Ís-ra-el, red-ém-ptor tu-us.

p *mf* *pp* *Sw* *Ped.* *rall.*

CHRISTMAS
Venite Omnis Creatura

292

Ambrosian Chant XI Century Ms.

Acc. by N. A. M.

Tutti

♩ Chanters

Ve - ní - te o - mnis cre - a - tú - ra ★ ad - o - ré - mus

Dó - mi - num, qui il - lú - xit nó -

bis: quem praedi - ca - vé - runt prophé - tae a Móy - se us - que ad Jo -

rall. Fins Chanters *a tempo*
án - nem Ba - ptí - stam. ✕ Hó - di - e ap - pá - ru - it Chri - stus,

De - us de De - o, lú - men de lú - mi - ne.

Resonet In Laudibus

Motet for Two-part, three-part or four-part Chorus

S.A.T.B. A Cappella or with Organ Acc.

C. Jaspers

Edited and arranged by N. A. M.

Allegro moderato. With spirit.

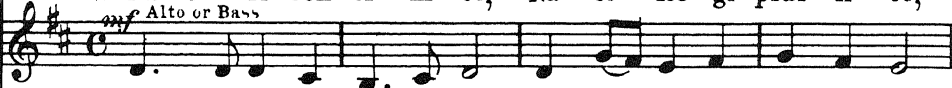
SO For Ten.

THREE PART

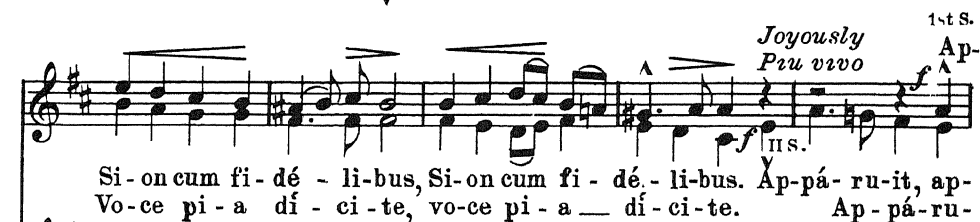
FOUR PART



1. Ré - so - net in laú - di - bus, cum ju - cún - dus pláu - si - bus,
2. Pú - e - ri con - cí - ni - te, Na - to Re - gi psál - li - te,

*Allegro moderato*

1. Ré - so - net in laú - di - bus, cum ju - cún - dus pláu - si - bus,
2. Pú - e - ri con - cí - ni - te, Na - to Re - gi psál - li - te,



Si - on cum fi - dé - li - bus, Si - on cum fi - dé - li - bus. Ap - pá - ru - it, ap -
Vo - ce pi - a dí - ci - te, vo - ce pi - a dí - ci - te. Ap - pá - ru - it.



Si - on cum fi - dé - li - bus, Si - on cum fi - dé - li - bus. Ap - pá - ru - it, ap -
Vo - ce pi - a dí - ci - te, vo - ce pi - a dí - ci - te. Ap - pá - ru - it.



Vul-tu de-le-ctá-bi-lis In hu-ma-ni-tá-te; Qui in-ae-sti-
Quae af-fí-xit sí-de-ra Dum coe-los ex-tén-dit; In-ge-mit va-
La-xa, quod pec-éa-vi-mus; Non si-nas pe-rí-re. Post mor-tem nos

Allarg. marcato

má-bi-lis Est et in-ef-fá-bi-lis In di-vi-ni-tá-te.
gí-ti-bus, Qui to-nat in nú-bi-bus, Dum ful-gur de-scén-dit.
mí-se-ros, Sed te-cum ad sú-pe-ros Jú-be-as ve-ní-re.

Allarg. marcato

Adeste Fideles*

Traditional Melody

For 3-part Chorus S.S.A. or T.T.B. with Org. acc.

Arranged by N. A. M.

Moderato

I
II

1. Ad - é - ste fi - dé - les, lae - ti tri - um -
2. De - um de De - o, lu - men de
3. Can - tet nunc i - o, Cho - rus An - ge -

III

() De - um de De - o, lu - men de Cho - rus An - ge -

Moderato

Organ *mf*

phán - tes: Ve - ní - te, ve - ní - te in Béth - le - hem.
lú - mi - ne: Ges - tant pu - él - lae ví - sce - ra.
ló - rum: Cán - tet nunc au - la coe - lé - sti - um.

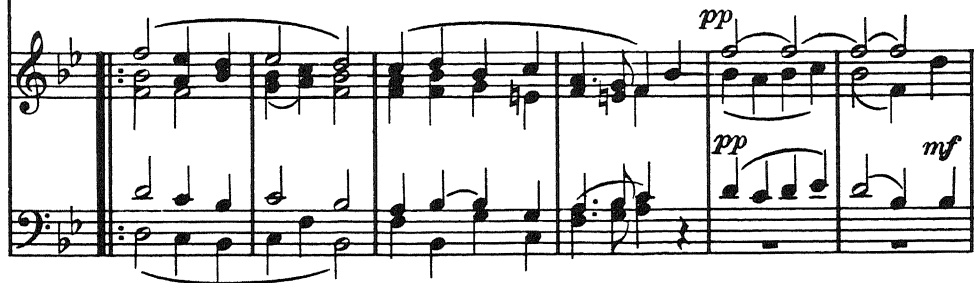
phán - tes: Ve - ní - te, ve - ní - te in Béth - le - hem.
lú - mi - ne: Ges - tant pu - él - lae ví - sce - ra.
ló - rum: Cán - tet nunc au - la coe - lé - sti - um.

★ For Unison or four-part arrangement see No. 158

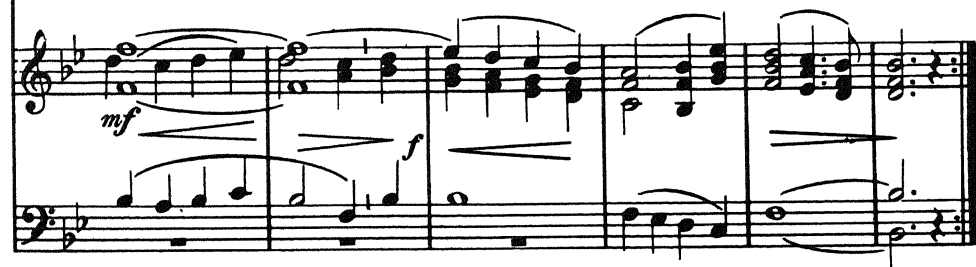
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Na-tum vi - dé - te Ré-gem An - ge - ló - rum, Ve-níte, ad-o-ré-mus, Ve-
De - um — Ve - rum Gé - ni - tum, non fa - ctum; Ve-níte, ad-o-ré-mus, Ve-
Gló - ri - a, gló - ri - a in ex - cél - sis De - o: Ve-níte, ad-o-ré-mus, Ve-



ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó - mi-num.
ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó - mi-num.
ní-te ad-o-ré-mus, Ve-ní-te ad-o-ré-mus Dó - mi-num.



296

Jesu Dulcis Memoria

For 3 part Chorus - S.S.A. or T.T.B.

A CAPPELLA

Joseph A. Murphy

I-II

Andante moderato

Je - su dū - cis me - mó - ri - a, Dans vé - ra

III

Nil cá - ni - tur su - á - vi - us, Nil au - dí -

cór - dis gáu - di - a: — Sed sú - per mel et

tur — ju - cún - di - us, — Nil co - gi - tá - tur

sen - ti - Fi - li -

ó - mni - a, E - jus — dū - cis prae - sen - ti -

dū - ci - us, Quam Je - su De - i Fi - li -

A - men, a. us. A - men, a - men.

a - men.

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Attende Domine

297

Gregorian-Solesmes

Chanters 1st time
Choir 2nd time

Accompaniment by N. A. M.

At-tén-de Dó-mi-ne, et mi-se-ré-re, qui-a pec-cá-vi-mus ti-bi.

Man Soft Ped 8' or 16' Choir repeats Attende, etc.

Chanters

1. Ad te Rex sum-me, ó-mni-um Red-ém-ptor, ó-cu-los nó-stros

2. Déx-te-ra Pá-tris, lá-pis an-gu-lá-ris, vi-a sa-lú-tis

3. Ro-gá-mus, De-us, tu-am ma-jes-tá-tem, au-ri-bus sa-cris

4. Ti-bi fa-té-mur, crí-mi-na ad-mís-sa: con-trí-to cor-de

5. In-no-cens ca-ptus, nec re-pú-gnans dú-ctus, tés-ti-bus fal-sis,

1. sub-le-vá-mus flen-tes: ex-aú-di Chri-ste, sup-pli-cán-tum pré-ces.

2. já-nu-a cœ-lé-stis, Áb-lu-e no-stri má-cu-las de-lí-cti.

3. gé-mi-tus ex-aú-di, Crí-mi-na no-stra plá-ci-dus in-dúl-ge.

4. pán-di-mus oc-cúl-ta: tú-a Red-ém-ptor, pí-e-tas i-gnó-scat.

5. pro im-piis dam-ná-tus quos red-e-mí-sti, tu con-sér-va, Chri-ste.

FOR LENT OR GENERAL USE

298

O Bone Jesu

For three-part chorus of equal voices: S. S. A or T. T. B

A cappella

G. P. da PALESTRINA

May be transposed
one half tone higher

Ed & Arr by NICOLA A. MONTANI

Moderato (sotto voce)

pp O bo - ne Je - su, mi - se -
(sotto voce) Je - su, mi - se -
Je - su, mi - se -

cresc. poco a poco
ré - re no - bis: qui - a tu cre -
ré - re no - bis: qui - a tu cre -
- ré - re no - bis: qui - a tu cre -

cresc. molto
á - sti nos tu red - e - mí - sti - nos,
á - sti nos, tu red - e - mí - sti nos,
á - sti nos, tu red - e - mí - sti nos,

Largo (sotto voce sempre)

f *p* *pp* pre - ti - o - sí - si - me
sán - gui - ne tu - o pre - ti - o - sí - si - mo.
(sotto voce) *ppp*

★ Small notes to be taken only if the choral resources permit.

Vere Languores Nostros

For 3-part Chorus S.S.A. or T. T. B. a cappella A. Lotti, + 1740
Arr. by N. A. M.

Adagio

I Ve - re lan-guo-res no - stros, ve - re lan-guores no -

II Ve - re lan-guo-res no - stros, ve - re lan-guo - res no -

III pp lan-guo-res no -

- stros i - pse, i - pse tu - lit, lan-guo - res, lan-guo-res no -

pp - stros

stros i - pse tu - lit, lan-guo-res no-stros, i - pse tu - lit, et do-

lo - res no-stros, do-lo - res no - stros, i - pse por-ta-vit,

do-lo-res no - stros, do-lo-res no - stros,

i - pse por-ta-vit, et do - lo - res no - stros,

i - pse por-ta - vit, i - pse por-ta - vit.

marcato *vit.*

Ingrediente Domino*For Unison, two, or four-part Chorus**S.A.T.B.*

Nicola A. Montani

Moderato

1. In-gre-di-én-te Dô-mi-no in san-ctam ci-vi-
 2. Cum-que au-dís-set pó-pu-lus quod Je-sus ve-

tá-tem, He-bræ-ó-rum pú-e-ri, re-sur-re-cti-ó-nem
 ní-ret, Je-ro-só-ly-mam, — ex-i-

Maestoso
 vi-tæ pro-nun-ti-án-tes. — Cum râm-is pal-má-rum, Ho-
 é-runt ób-vi-am e-i. Cum râm-is pal-má-rum, Ho-

sán-na cla-má-bant in ex-cél-sis, in ex-cél-sis.

FOR LENT OR GENERAL USE

Jesu, Salvator Mundi

Motet for three-part Chorus

S. S. A. or T. T. B.

a cappella

Menegali-Montani

Slowly ♩ = 46

I II

Je - su, Sal - vá - tor mun - di, tu - is fá - mu - lis

III

pp

*gradually increase volume
crescendo poco a poco*

súb - ve - ni, quos pre - ti - ó - so sán - gui - ne,

p *mf*

Allargando

quos pre - ti - ó - so san - gui - ne red - e - mí - sti.

f *ff* *pp*

Regina coeli

For Unison 2-part or 4-part Chorus

Melchiorre Mauro-Cottone

Moderato - Con Anima

Edited and arr. by N. A. M.

Chanters (Soprano or Tenor)

First system of the musical score. It features a vocal line for Chanters (Soprano or Tenor) and an organ accompaniment. The vocal line begins with a *mf* dynamic and the lyrics "Re - gi - na coe - li, Re - gi - na coe - li". The organ part is marked *mf* and includes a "Man." (Manual) instruction. The key signature has one flat (B-flat) and the time signature is 3/2.

Second system of the musical score. The vocal line continues with the lyrics "lae - tá - re." and features a fermata over the final note. The organ accompaniment continues with sustained chords and moving lines in both hands.

CHORUS

Piu Vivo $\text{♩} = 112$

Chorus section of the musical score. It includes staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), as well as an organ part. The vocal parts enter with the lyrics "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." and are marked *ff*. The organ part is also marked *ff* and includes a "Ped." (Pedal) instruction. The tempo is marked *rall.* (rallentando) at the end of the section. The key signature remains one flat and the time signature is 3/2.

Unison or Semi Chorus S. and A. or T. and B.

Qui - a quem me - ru - í - sti,

(♩ = 76). *Alti*

p

Man.

qui - a quem me - ru - i - sti por - ta - re.

p *pp rall.*

p *pp rall.*

CHORUS (♩ = 112)
Allegro molto

S. *f* *rall.*

A. *f*

T. *f*

B. *f*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ff *rall.*

Ped.

Poco più lento Unison or Semi-Chorus

S. and A. or T. and B.

Re - sur - re - xit,

Re-sur-re-xit, si - cut di - xit, Re-sur - re - xit

Poco più lento

mf legatissimo

Man.

piu piano

si - cut — di - xit, si - cut di - xit.

Allegro moderato (♩ = 112)

CHORUS

S.

A.

rall.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

T.

B.

Allegro moderato (♩ = 112)

rall.

Ped.

$\text{♩} = 76$ Unison, two-part or semi-chorus *ad lib.*

Andante Religioso

A Cappella

S. *pp* De - - um
A. *pp* O - ra pro no - bis De - um, o - ra pro
T. *pp*
B. *pp* Acc. *ad lib.* O - ra pro no - bis De - um, o - ra pro

no - bis De - um. *Two measures may be omitted ad lib.*
Organ *ad lib.*
no-bis De - - um,

O - ra, - o - ra pro no - bis De - um.

CHORUS ($\text{♩} = 112$)

Allegro

rall. assai

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Allegro ($\text{♩} = 112$)

rall. assai

ff

Juravit Dominus—Tu es Sacerdos in Aeternum

Motet for Ordination—First Mass

or Sacerdotal Jubilee

FOR UNISON CHORUS

Processional

Nicola A. Montani

Andante maestoso

Organ *mf*

Chorus
Più Vivo

f

Ju - rá - vit Dó - mi - nus, — Ju - rá - vit Dó - mi - nus, — et non poe - ni -

Più Vivo

f

Ped. ad lib. Man.

té - bit e - um, — et non poe - ni - té - bit e - um.

rall.

rall.

Ped. ad lib.

Largo Maestoso

Tu es Sa - cër - dos in æ - tër - num, Tu es Sa -

Poco piu vivo

cer - dos in æ - tër - num, se - cún - dum ór - di-nem Mel-

Poco piu vivo

chí - se - dech, se - cún - dum ór - di-nem Mel-chi-se -

Ped. ad lib.

Tempo I

dech. *f* Tu es Sa - cér - dos in aë - tér - num,

Tempo I

accel.

se - cún - dum ór - di - nem Mel - chi - se - dech.

accel.

Allarg.

se - cún - dum ór - di - nem Mel - chi - se - dech. —

★ Al - le - lú - ia, Al - le - lú - ia. —

Allarg.

★ In Eastertide sing Alleluia in place of "Secundum ordinem"

Tu es Sacerdos

For Unison, Two-part (S. A. or T. B.) or 3-part chorus

Equal Voices (S. S. A. or T. T. B.)

with organ

Aloys Desmet

Adapted and Edited by N. A. M.

Allegro Moderato

Gt. *ff*

Ped

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The tempo is marked 'Allegro Moderato'.

I. *f*

II. *f*

III. *f*

Tu es Sa - cer - dos

The vocal entry features three parts. Part I enters with a half note, followed by Part II and then Part III. The lyrics 'Tu es Sa - cer - dos' are sung by the third part.

The piano accompaniment continues with a complex texture of chords and moving lines, supporting the vocal entry.

in _ ae - ter - num se - cun - dum or - di -

in _ ae - ter - num se - cun - dum or - di -

The second vocal entry features two parts. The lyrics 'in _ ae - ter - num se - cun - dum or - di -' are sung by both parts.

The piano accompaniment continues with a complex texture of chords and moving lines, supporting the vocal entry.

(To be sung only in absence of 3d voice)

nem — Mel - chi - se - dech. *p* Ju - ra - vit Do - mi - nus,

Ch. *p*

p ju - ra - vit Do - mi - nus, *p* ju - ra - vit, ju - ra - vit Do - mi -
Ju - ra - vit Do - mi - nus, ju - - ra - vit

mf nus, Et non poe - ni - te - bit e - um,
Et non poe - ni - te - bit e - um, *mf*
Et non poe - ni - te - bit,

Sw. *mf*

cresc. et non *p* *cresc.* *p*

et non poe-ni - te - bit e um, et non poe - ni -

et non poe-ni - te - bit e - um, et non poe - ni -

poe-ni - te bit e - um.

te - bit e - um.

te - bit e - um.

f *Ped.* *Più Vvo*

Tu es Sa - cer - dos in aë -

f *Più Vvo* in aë -

ter - num, tu es Sa - cer - dos in — ae - ter -

ter - num, tu es Sa - cer - dos in ae - ter -

Piu moto Tu es Sa - cer - dos, Tu es Sa - cer - dos
num. Tu es Sa - cer - dos, Sa - cer - dos

Piu moto

in. ae - ter - num, *Lento* rit. in ae - ter - num.
in ae - ter - num, *Lento* Al - le - lu - rit. - ia.

in — ae - ter - num, *Lento* in ae - ter - num.
Al - le - lu - - ia.

* "Alleluia" to be sung at Eastertide in place of "in aeternum"

PONTIFICAL CEREMONIES

MUSICAL PROGRAM FOR THE CONSECRATION OF A BISHOP

When the Consecration takes place at a Pontifical Mass, all is sung as at such a Mass. The following (Nos 4, 5, 6, 8, 9, 10, 11) are to be sung, whether or not the Mass be Pontifical. The Consecration proper takes place during the Mass, just before the last verse of the Tract or Sequence, or before the **Alleluia** after the Graduale.

PROGRAM FOR THE CHOIR

Organ Prelude (Ad libitum)

1. **Processional—Ecce Sacerdos**, (246) or **Sacerdos et Pontifex**, No 244. During the Vesting appropriate motets may be sung.
2. After the Presentation, Oath and Interrogation the Consecrator and the Bishop elect begin the prayers at the foot of the Altar, the
3. Choir proceeding with the Introit of the Mass, the **Kyrie Gloria**, and **Graduale** up to the first **Alleluia** (in Easteride, up to the third **Alleluia**) exclusive. When there is a Tract, or a Sequence, it is sung up to its last verse exclusive. Here the Consecration takes place. When the Bishop-elect prostrates himself, the Chanters sing the Litany of the Saints (No 224) alternately with the Choir up to the "**Ut omnibus fidelibus**" after which the Consecrator inserts three petitions, the choir responding with "**te rogamus audi nos**" to each. The Chanters then resume the Litany and continue to the end (alternating with the Choir).
4. A Preface is sung. The Choir sings the responses in ferial tone (259-8).
5. The Consecrator intones the "**Veni Creator**" (No 199) in the midst of the Preface. The Choir continues the "**Veni Creator**" until the end. The Preface is completed.
6. The Antiphon "**Unguentum in capite**" (No 305-a) is intoned by the Consecrator. The Choir continues and adds the Psalm "**Ecce quam Bonum**" (No 305-b). The Antiphon "**Unguentum**" is repeated. Mass is resumed. (After the Consecrator has washed his hands at the faldstool).
7. The choir sings the **Alleluia** (or the last verse of the Tract or Sequence of the Proper of the Mass) and the remainder of the Ordinary of the Mass. After the **Deo Gratias** following the **Ita missa est** or **Benedicamus Domino**, the responses to the Pontifical Blessing are sung (259-11). The concluding ceremonies consist of the investing with the mitre and the gloves and the enthronization of the newly-consecrated Bishop. Then the Consecrator
8. intones, and the choir continues the "**Te Deum**" (No 264), after which the Consecrator intones "**Firmetur**" (No 305-c), which is completed by the choir. The Antiphon is repeated in its entirety.
9. The Versicles and prayer by the Consecrator with responses by the choir follow. **V. Domine exaudi**, etc. **R. Et clamor meus ad te veniat**. **V. Dominus vobiscum**. **R.** etc.
10. Blessing by the newly-consecrated Bishop (No 259-11).
11. "**Ad multos annos**" sung three times by the Bishop. (No response).
12. Recessional and Organ Postlude follow. **Christus Vincit** (No 310), "**Faith of our Fathers**" (No 121), **Holy God** (No 39), or any other hymn of a jubilant character may be sung.

Bibliography. "*Pontificale Romanum*"; *Manual of Episcopal Ceremonies* — Stehle, *Handy Manual of Pontifical Ceremonies*, B. F. Merham, O.S.B. (B. Herder). Martinucci.

Unguentum In Capite

1st time intoned by the Consecrator (unaccompanied.)

2nd time (after the Ps. "Ecce") sung by Chorus accompanied.

Gregorian

Acc. by N. A. M.

Choir

Unguentum in cá - pi te, * quod de-scén - dit in bár - bam,

bár - bam Á - a - ron, quod de-scén - dit in ó - ram ves-ti -

mén - ti e - jus: - man-dá-vit Dó - mi-nus be-ne -

di - cti - ó - nem in - - - - - sae - cu - lum.

Ped.

Proceed to Psalm "Ecce quam bonum"

Ecce Quam Bonum

305 b

Psalm 132

FOURTH PSALM TONE

A

1. Ec-ce quam bó-num et quam ju-rún - dum to B

2. Sicut unguén - tum in cá-pi-te (2 B)

3. Quod descéndit in oram vesti-mén-ti e - jus (3 B)

4. Quómam illic mandávit
Dóminus bene-dí-cti o - nem (4 B)

5. Glória Pá - tri, et Fí-li o, (5 B)

6. Sicut érat in princípío, et nunc, et sém - per, (6 B)

B

1. habitáre _____ fra-tres in u - num. to (2 A)

2. quód descéndit in bár-bam, bár-bam Á - a - ron. (3 A)

3. Sicut ros hérmon, qui
descéndit in mon-tem Si - on: (4 A)

4. Et vitam _____ ús-que in sae-cu-lum: (5 A)

5. Et Spi - ri-tu-i San-cto. (6 A)

6. Et in saecula sae-cu-ló-rum. A - men.

Repeat Antiphon "Unquentum"

★ To be sung only for the dactylic form as indicated.

Firmetur Manus Tua

1st time Consecrator sings (unaccompanied)

Acc. by N. A. M.

Chorus

Fir-mé - tur ma-nus tu - a, * et ex-al-té-tur d'ex-te - ra

tú - a: jus - tí - ti - a et ju - dí - ci - um

rit. Fine. Più Vivo

præ - pa - rá - ti - o se - dis tu - a. Gló - ri - a Pa - tri, et Fí - li - o,

Man. Ped.

et Spi - ri - tu - i Sán - cto, Si - cut é - rat in prin - cí - pi - o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum, A - men.

Repeat "Firmetur" to *Fine*

PONTIFICAL CEREMONIES

MUSICAL PROGRAM FOR THE INSTALLATION OF A BISHOP

- 1 Organ Prelude (Ad libitum)
2. Processional "**Ecce Sacerdos**" (246) or "**Sacerdos et Pontifex**" (244)
- 3 Here the Bulls are usually read
4. The "**Te Deum**" follows (No 264)
5. The administrator sings the versicles "**Protector noster,**" etc (No 244) The Choir responds "**Et respice,**" etc **Amen** at the end of the prayer The Bishop is enthroned
6. Here the clergy make their obedience The Organ plays or motets are sung
7. The Antiphon, versicle and response of the titular of the Church are sung by the Choir, to which the prayer (Oration) is added by the newly installed Bishop (Antiphon, etc, from Lauds if in the morning, otherwise from 1st Vespers) (See **Ordo** and consult with the pastor and Master of Ceremonies) Chant is given in "**Antiphonale Romanum**" or the "**Liber Usualis.**"
- 8 Pontifical Blessing No 259-11
8. Solemn Mass usually follows See **Liber Usualis** or the Graduale for the Proper of the day
9. **Recessional**—"Christus Vincit" (No 310) or similar appropriate Motet may be sung at the close of the Ceremony
10. Organ Postlude (ad libitum)

Note For the Dedication of a Church, Cornerstone laying, or the Consecration of a Church, see booklets containing all the required Chants, published by Desclee et Cie, Tournai, Belgium Catholic Ed Press, Washington, D C, Agents

PONTIFICAL CEREMONIES

PROGRAM FOR THE CHOIR AT THE VISITATION OF A BISHOP

(Where the complete Ceremony is carried out)

he Bishop is received at the door of the Church with the same ceremonies as those prescribed for his Installation, with the singing

of the Responsory "**Ecce Sacerdos**" (246) or **Sacerdos et Pontifex** (244) (The **Te Deum** is not sung)

The Versicles and responses "**Protector noster**," etc (244) are sung

(NB) The Antiphon, versicle, etc of the titular of the Church is not prescribed, thus the Pontifical blessing "**Sit nomen Domini**," etc (259-11) will follow the Oration after the versicles

Mass may be celebrated

After the Sermon, another blessing is given

Responses to the Blessing (Pronounced by the Bishop on this Occasion)

BISHOP *Præcibus et méritis beæ Mariæ semper Virginis, beati Michaelis Archangeli, beati Joannis Baptistæ, Sanctorum Apostolorum Pétri et Pauli et omnium Sanctorum, misereatur vestri omnipotens Deus, et dimissis peccatis vestris, perducatur vos ad vitam æternam*

CHOIR—R. Amen.

V Indulgentiam, absolutiõnem et remissionem peccatorum vestrorum tribuat vobis omnipotens et misericors Dominus

R. Amen.

The Bishop continues

Et benedictio Dei omnipotentis Patris † et Filii † et Spiritus † Sancti descendat super vos et maneat semper

R. Amen.

5. ABSOLUTION FOR THE DEAD (After the Mass)

The "**De Profundis**" is recited by the Bishop and clergy with the "**Kyrie eleison, Christe eleison**," etc as given for the Absolution (See page 457)

(If there is no Cemetery attached to the Church the following ceremonies are carried out in the Church)

6. During the Procession to the Cemetery (or to the Catafalque) the Ant "**Qui Lazarum**" (No 308) is sung or recited On arrival at the cemetery (or at the Catafalque in the center of the Church) the "**Libera me Domine**" is sung All the responses are sung as indicated after the "**Libera**" Page 457 (plural form) After the Bishop has sprinkled (and incensed), the choir chants "**Kyrie eleison**," etc, to which the Bishop adds the versicles and prayers, and **Requiem æternam**, etc The Chanters sing **Requiescant in pace. R Amen.**

See Note below

The visitation of the Church follows Then, Confirmation, if it is to be given Benediction of the Most Blessed Sacrament concludes the Function (See program for Confirmation No 247)

Note Custom in various countries differs with regard to the time for Visitation and the Order These are subject to modification according to the convenience of the Ordinary. The Choirmaster will do well to consult with the pastor before preparing the musical program and obtain necessary information regarding deviations from the usual procedure

NOTE For the Visitation add after the response

"Sed Libera nos a malo" (p 457) the following

V. In memória æternæ erunt iusti

R **Ab auditiõne mala non timébunt.**

RESPONSORY — OFFICE FOR THE DEAD

Qui Lazarum

For Unison or two-part Chorus (S. A. or T. B.)
or four-part Cho. ad libitum.

308

(or recited)

Also sung during the procession to the cemetery or to the Catafalque at the Visitation of the Bishop.

Nicola A. Montani

Andante (not too slow)

First system of the musical score. It features two staves: a soprano staff (S A) and a tenor/bass staff (T B). The soprano staff begins with the lyrics 'a mo-nu-mén - to fœ-' and continues with 'Qui Lá-za-rum re-su-sci-tá - sti, a mo-nu-mén-to'. The tenor/bass staff begins with 'Man.' and continues with 'Ten. Bass Tacet'. The tempo is marked *Andante (not too slow)*.

Second system of the musical score. It features two staves: a soprano staff and a tenor/bass staff. The soprano staff begins with the lyrics 'ti-dum: Tu e-is, Dó-mi-ne do-na ré-qui-em et lo-cum'. The tenor/bass staff begins with 'Ped.' and continues with 'pp Bass'. The tempo is marked *Prù Vivo* and *pp Calmo*.

Third system of the musical score. It features two staves: a soprano staff and a tenor/bass staff. The soprano staff begins with the lyrics 'in - dul - gén - ti - æe. — Qui ven-tú-rus es ju-di-cá-re'. The tenor/bass staff begins with 'Tutti' and continues with 'Fine. a tempo'. The tempo is marked *rall.* and *Fine. a tempo*.

Fourth system of the musical score. It features two staves: a soprano staff and a tenor/bass staff. The soprano staff begins with the lyrics 'vi - vos et mór-tu-os, et sáe - cu - lum per i - gnem.'. The tenor/bass staff begins with 'Calando allarg.' and continues with 'Fine'. The tempo is marked *Calando allarg.*.

Repeat from sign ⊕ "Tu eis;" to *Fine* ∞

Veni Creator Spiritus

*For three-part Chorus equal voices, Unison, two-part or four-part Chorus
A Capella or with Organ*

D. Thermignon

Edited & Arr. by N. A. M.

S I or T I

S II or T II

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu - ó - rum
2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si - mi dó -

A I or B

Organ Unison or four-part Chorus

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu - ó - rum
2. Qui dí - ce - ris Pa - rá - cli - tus, Al - tís - si - mi dó -

vi - si - ta: Im - ple su - pér - na grá - ti - a, Quæ tu cre -
num De - i, Fons vi - vus, i - gnis, ca - ri - tas, Et spi - ri -

vi - si - ta: Im - ple su - pér - na grá - ti - a, Quæ tu cre -
num De - i, Fons vi - vus, i - gnis, ca - ri - tas, Et spi - ri -

á - sti, pé - cto - ra. A - men, A - men.
 tá - lis ún - cti - o.

á - sti, pé - cto - ra. A - men, A - men.
 tá - lis ún - cti - o.

3.

Tu septifórmis múnere,
 Dígitus Patérnae dexterae,
 Tu rite promíssum Patris,
 Sermóne ditans guttura.

4.

Accénde lumen sénsibus
 Infúnde amórem córdibus,
 Infírma nostri córporis
 Virtúte firmans pérpeti.

5.

Hostem repéllas lóngius,
 Pacémque dones prótinus:
 Ductóre sic te práeviso
 Vitémus omne nóxium.

6.

Per te sciámus da Patrem,
 Noscámus atque Fílium,
 Teque útriúsque Spíritum
 Credámus omni témpore.

7.

Deo Patri sit glória,
 Et Fílio qui a mórtuis
 Surréxit, ac Paráclito,
 In saeculórum saécula. Amen.

7b

Deo Patri sit glória,
 Ejúsque soli Fílio
 Cum Spíritu Paráclito
 Nunc et per omne saeculum.
 Amen.

Christus Vincit! Christus Regnat! Christus Imperat!

Acclamations as sung in Rome on the occasion of the Election and the Coronation of Pope Pius XII, and as rendered on Solemn Functions; at the Reception of Archbishops or Bishops, or any other Festival occasion.

Roman Version*

For Unison, two-part, three-part or four-part
Chorus with Organ accompaniment

Arranged and adapted by
NICOLA A. MONTANI

(Unison or 3pt Chorus) Chanters sing 8 measures; Chorus repeats.

Maestoso ^ ^ ^ ^ ^ ^ ^ ^

Chri - stus Vin - cit! Chri - stus Re - gnat!

2 or 4 pt Chorus
SOPR
ALTO
Accompaniment *f* Gt.
TEN
BASS
Ped

Chri - stus, Chri - stus Im - pe - rat!

* This version approved and sponsored by the Italian Association of St. Cecilia

Unison

Chant (*free rhythm*)

Chanters (*insert name of Pontiff*)

Pí - o Sum-mo Pon-tí - fi - ci et u - ni - ver-
(Le - ó - ne) Sum-mo "
(Be - ne - dí - cte) Sum-mo "

p Sw.

Man

sá - li Pá - tri, Pax vi - ta, et sa - lus per - pé - tu - a.

Maestoso TUTTI

UNISON
OR 3 PART

2 PART OR
4 PART
CHORUS

Acc. Gt. *ff*

Chri - stus Vin - cit! Chri - stus Ré - gnat!

Chri - stus, Chri - stus Im - pe - rat!

This musical score is for a three-part setting of 'Christus, Christus Imperat!'. It features a soprano part (top staff), an alto part (middle staff), and a bass part (bottom staff). The key signature is one sharp (F#). The tempo is marked 'Allegretto' (A). The music is in 4/4 time. The lyrics are: 'Chri - stus, Chri - stus Im - pe - rat!'. The score includes various musical notations such as notes, rests, and dynamic markings.

Chanters (*Solo voice*)

Chant (*free rhythm*)

★ (*Name of Cardinal, Archbishop, Bishop or Abbot inserted here*)

★ Tho - - - mae Re - ve - ren - dís - si - mo Ar -
 ★ Jo - án - ni Re - ve - ren - dís - - si -
 ★ Pa - trí - ci - i ”
 ★ Gu gliél - mo ”
 ★ Moy - - se ”

Sw.
p

This musical score is for a chant. It features a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' (A). The music is in 4/4 time. The lyrics are: '★ Tho - - - mae Re - ve - ren - dís - si - mo Ar -', '★ Jo - án - ni Re - ve - ren - dís - - si -', '★ Pa - trí - ci - i ”', '★ Gu gliél - mo ”', '★ Moy - - se ”'. The score includes various musical notations such as notes, rests, and dynamic markings.

★ *This can be omitted at will*

chi - e - pi - sco - po, (et o - mni cle - ro e - i com - mi - so,)*
mo e - pi - sco - po, *
mo Ab - ba - te,

Maestoso
TUTTI
pax vi - ta, et sa - lus per - pe - tu - a. Chri - stus Vin - cit!

Chri - stus Re - gnat! Chri - stus, Chri - stus Im - pe - rat!

Chanters (*Solo voice*)

Chant (*Free rhythm*)

p

Tém-po-ra bo-na vé-ni-ant, Pax Chrí-sti vé-ni-at!—

p

Sw.

Man. Ped.

rall. **TUTTI**

Regnum Chri-sti vé-ni-at! Chri-stus Vin-cit! Chri-stus

rall. **Grandioso** **ff**

Gt

Allargando

Re-gnat! Chri-stus, Chri-stus Im-pe-rat.

loco

Allarg.

MOTET FOR FESTIVAL OCCASIONS
Cantate Domino Canticum Novum 311

Psalm 95

For Unison, Two, Three or
 Four part Chorus

Vincent d'Indy
 Arranged and Edited by
 N. A. Montani

Allegro Moderato (with Spirit)

Sop. I
 Sop. II
 Tenor
 Alto *
 or Alto
 in 4 part
 Chorus
 Bass

Can - tá - te Dó - mi - no cán - ti - cum no - vum; Can -
 Can - tá - te Dó - mi - no, cán - ti - cum no - vum; Can -

Moderato

Acc. *f* Gt.

*Altos sing small notes when rendered by 3-part chorus equal voices

tá - te Dó - mi - no o - mnis ter - ra.
 tá - te Dó - mi - no o - mnis ter - ra.

p
 Sw.

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(Chanters) Soprano or Tenor or Semi-Chorus

mf slower *rall.*

Quó-ni-am ma-gnus Dó-mi-nus et lau-dá-bi-lis ni-mis.

Tempo I

Tutti

Can-tá-te Dó-mi-no cán-ti-cum no-vum, Cán-ta-te

Can-tá-te Dó-mi-no cán-ti-cum no-vum, Cán-ta-te

Tempo I

Gt.

Dó-mi-no o-mnis ter-ra.

Dó-mi-no o-mnis ter-ra.

Sw.

Man.

Chanters (Alto or Bass)

slower

Allargando

Quo-ni-am ter-ri-bi-lis est su-per o-mnes de-

slower

Allargando

ch.

os. An-nun-ti - á - te in-ter gen-tes,

An-nun-ti - á - te in-ter

An - nun - ti - á - te in-ter

Upper Melody on the Great
pp (Trumpet or Solo stop 8')

Gt. Sw. L.H. (soft 8')

pp

Gt. Ped. (soft 8')

gló - ri-am e - jus, gló - ri - am e - jus.

gen - tes, gló - ri-am e - jus, gló-ri-am e - jus.

gén - tes, glo - ri - am e - jus.

Sw.

Ped.

Chanters

Soprano or Tenor

Piu Lento

molto rit.

Tempo I

Tutti

Dó-mi-nus áu - tem coe-los fecit.

Can-tá- te Dó-mi-no

Tutti

Can-tá- te Dó-mi-no

Tutti

Man.

Ped.

cán-ti-cum no-vum, Can-tá- te Dó-mi-no, o - mnis ter - ra. A - men.

cán-ti-cum no-vum, Can-tá- te Dó-mi-no, o - mnis ter - ra. A - men.

To the Sisters of Mercy
Academy of "Mater Misericordiae"
Merion, Pa

Ave Maria

For Three-Part Chorus of Equal Voices
S S A (or T T B)

Nicola A. Montani

Andante religioso

Soprano I
or Tenor I

Soprano II
or Tenor II

Alto
or Bass

Organ

pp *sw*

A - ve Ma - ri - a, _____

A - ve Ma - ri - _____

A - ve Ma - ri - _____

A - ve Ma - ri - _____

gra - ti - a ple - na, _____ Do - - mi - nus te - cum.

a, _____ gra - ti - a ple - na, _____ Do - mi - nus te - cum.

a, _____ gra - ti - a ple - na, _____ Do - mi - nus te - cum.

a, _____ gra - ti - a ple - na, _____ Do - mi - nus te - cum.

Ch.

Man.

Be - ne - di - cta tu in mu - li - e - ri -

Be - ne - di - cta tu in

Be - ne - di - cta tu in

Gt Sw

bus et be - ne - di - ctus

mu - li - e - ri - bus et be - ne - di - ctus

mu - li - e - ri - bus et be - ne - di - ctus

allarg. fru - ctus ven - tris tu - i, Je -

allarg. fru - ctus ven - tris tu - i, Je -

allarg. fru - ctus ven - tris tu - i, Je -

Adagio *pp* *sotto voce* Je -

Adagio *pp* *sotto voce* Je -

Adagio *pp* *sotto voce* Je -

Gt. *allarg.* Sw. *pp*

rall *Vibrato*
f a tempo

sus. *rall* *f a tempo* San - cta Ma - ri - - a,

sus *rall* *f a tempo* San - cta Ma - ri - a, san - cta Ma - ri - -

#sus. *rall* *f a tempo* San - cta Ma - ri - a, san - cta Ma - ri - -

Vibrato
f a tempo

Ped. Ped.

p Ma - ter De - - i, o - - ra pro

p a, Ma - ter De - i, o - - ra pro

p a, Ma - ter De - i, o - - ra pro

p

f *p* no - - bis pec - ca - to - ri - bus,

f *p* no - - bis pec - ca - to - ri - bus,

f *p* no - - bis pec - ca - to - ri - bus,

f *p*

Man.

p cresc poco a poco

nunc et in ho - ra mor - tis

p cresc poco a poco

nunc et in ho - ra mor - tis

p cresc poco a poco

nunc et in ho - ra mor - tis

p

no - stræ A - - - men,

pp *f*

no - stræ *pp* *f* men,

no - stræ *pp* *f* men,

p *pp* *f*

rit

A - - - men.

p rit

A - - - men

p rit

A - - - men

rit.

p *p rit.* *pp* *Largo*

Ave Maria

For Two or four-part chorus S.A. or T.B. or S.A.T.B.
A Cappella, or with Organ acc.

L. Bottazzo

Adapted and Arr. by N.A.M.

Andante Moderato

pp *Andante Moderato*

A - ve Ma - ri - a, gra - ti - a ple - na,

pp

mf *mf* *p*

Do - mi - nus, Do - mi - nus te - - - cum. Be - ne -

mf *p*

pp

di - cta tu in mu - li - e - ri - bus: et be - ne -

pp Be - ne - di - cta

Allarg. *pp*

di - ctus fru - ctus ven - tris tu - i, Je - sus.

pp

di - ctus fru - ctus

Prú vivo

pp Ma - ter
San - cta Ma - ri - a, Ma - ter

f *pp*

De - i O - ra, o - ra pro no - bis pec - ca -
pp *mf* *pp*
De - i, O - ra pro no - bis pec - ca -

pp *mf* *p*

to - ri - bus,
to - ri - bus, nunc, et in ho - ra mor - tis
pec - ca - to - ri - bus,

no - strae. A - men, A - rall. - men.
A - men, A - men.
A - men, A - men.
A - men.

rall.

Ave Maris Stella

For Unison or four-part Chorus

Petrus Damiani, +1072

Arr. by N. A. M.

Andante Moderato

S. *p*

A.

1. A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que
 2. Su - mens il - lud A - ve Ga - bri - é - lis o - re; Fun - da
 3. Sol - ve vin - cla re - is Pro - fer lu - men cae - cis Ma - la

T. *p*

B.

Refrain *faster*

p

sem - per Vir - go, Fe - lix coe - li por - ta.
 nos in pa - ce, Mu - tans He - vae no - men. } Te de - pre - cá - mur
 no - stra pel - le, Bo - na cun - cta po - sce.

p

Tutti *rall.*

au - di nos; et Fi - li - o com - mén - da nos, O Vir - go Ma - ri - al

4. Monstra té esse matrem;
 Sumat per te preces,
 Qui pro nobis natus,
 Tulit esse tuus.

Ref. Te deprecámur, etc.

5. Virgo singuláris,
 Inter omnes mitis,
 Nos culpis solútos,
 Mites fac et castos.

Ref. Te deprecámur, etc.

6. Vitam práesta puram,
 Iter para tutum,
 Ut vidéntes Jesum,
 Semper collaetémur.

Ref. Te deprecámur, etc.

7. Sit laus Deo Patri,
 Summo Christo decus,
 Spiritui Sancto,
 Tribus honor unus.

Ref. Te deprecámur, etc.

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Jesu Deus Amor Meus

315

*Four-part Male Chorus T.T. B.B.
A Cappella*Traditional Melody
Arr. by N. A. M.*Adagio*

Ten I *mf*

Ten. II

Bass I *mf*

Bass II

1. Je - su De - us, a - mor me - us, cor - dis ae - stum
 2. Cre - do, Je - su, quod re - vé - las O ae - tér - na
 3. Spe - ro, Je - su quam lar - gí - ris pec - ca - tó - rum

p

im - pri - me, U - rat i - guis, u - rat a - mor,
 vé - ri - tas! Ju - va men - tem con - fi - tén - tem,
 vé - ni - am, spe - ro vi - tae, quam par - tí - ris,

mf

mf

cor - di flam - mam súb - ji - ce, cor - di flam - mam sub - ji - cel
 tu - ta est si ád - ju - vas, tu - ta est, si ad - ju - vas!
 sem - pi - tér - nae gló - ri - am, sem - pi - tér - nae gló - ri - am!

mf

mf

4. Amo Jesu, bonitátem
 Tuam super ómnia
 Cuncta hábent vanitátem,
 ¶:Prae te spérno réliqua. :¶

5. Jesu, Deus cordis mei,
 Mea vota respice!
 Credo, spero, amo Jesum,
 ¶:Amo super ómnia. :¶

O Deus, Ego Amo Te

For unison, two-part, three-part or four-part Chorus

A Cappella or with Organ accompaniment

XVIII Cent Melody

Revised and arranged by

NICOLA A MONTANI

Andante Religioso

For 3 part Chorus

Equal 1. O De-us, e-go a-mo te,
Voices 2. Ex cru-cis li-gno ger-mi-nat,

Andante

Religioso

For unison 2 pt or
4 pt mixed voices

Organ 1. O De-us, e-go a-mo te,
Acc. 2. Ex cru-cis li-gno ger-mi-nat,

a-mo te,
ger-mi-nat,

Nec a-mo te ut sal-ves me,
Qui pec-tus a-mor oc-cu pat,

Nec a-mo te ut sal-ves me,
Qui pec-tus a-mor oc-cu pat,

Nec quod qui te non di - li - gunt,
Ex pan - sis un - de bra - chi - is,

Nec quod qui te non di - li - gunt,
Ex pan - sis un - de bra - chi - is,

per - e - unt.
ar - ri - pes.
Æ - ter - no i - gne per - e - unt.
Ad te a - man - dum ar - ri - pes.

per - e - unt.
ar - ri - pes.
Æ - ter - no i - gne per - e - unt.
Ad te a - man - dum ar - ri - pes.

317

Ecce Panis Angelorum

(BONE PASTOR)

For four-part chorus a cappella (or with Organ Accompaniment)

Can also be rendered in Unison or two parts

with Organ Acc

G B POLLERI

Arr for 4 part chorus by
NICOLA A MONTANI

Andante Religioso

Ec-ce pa - nis An - ge - lo - rum, Ec-ce pa - nis

An - ge - lo - rum, Fa - ctus ci - bus vi - a - to - rum,

fa - ctus ci - bus vi - a - to - rum; Ve - re pa - nis

ve - re pa - nis

fi - li - o - rum, Non mit - ten - dus ca - ni - bus.

fi - li - o - rum

(BONE PASTOR)

a tempo
mf

Bo-ne pa-stor, pa-nis ve-re, Bo-ne pa-stor,

crescendo poco a poco

pa-nis ve-re, Je-su, no-stri mi-se-ré-re:

poco accel. *allarg.*
Tu nos pa-sce, nos tu-e-re *sotto voce*

Tu nos pa-sce, nos tu-é-re; Tu nos bo-na fac vi-

pp, rit.

dé-re, In-ter-ra vi-vén-ti-um. A-men.

Panis Angelicus

*For three-part Chorus equal voices**(S.S.A or T.T.B.)**A Cappella**(C. Casciolini?)**Jacopo Tomadini, 1820-1883**Arranged by N. A. Montani**Lento*

I *p*

II

1. Pa - nis an - gé - li - cus fit pa - nis
2. Te tri - na Dé - i - tas u - ná - que

III *p*

pp *mf*

hó - mi-num, fit pa - nis hó - mi-num; Dat pa - nis
pó - sci-mus, u - ná - que pó - sci-mus, Sic nos tu

pp *mf*

pp *pp*

cóe - li - cus fi - gú - ris tér - mi - num, fi - gú - ris
ví - si - ta, si - cut te có - li - mus, si - cut te

pp *pp*

tér - mi - num: O res mi - rá - bi - lis! O res mi -
 có - li - mus: Per tu - as sé - mi - tas, per tu - as

rá - bi - lis! man - dú - cat Dó - mi - num, man - dú - cat
 sé - mi - tas duc nos quo tén - di - mus, duc nos quo

Dó - mi - num pau - per, ser - vus, pau - per, ser - vus, et
 tén - di - mus, Ad — lu - cem, ad lu - cem quam — in -

hú - mi - lis, et hú - mi - lis, et hú - mi - lis. A - men.
 há - bi - tas, in - há - bi - tas, quam in - - há - bi - tas.

★ Interpolated

Panem Vivum

For Unison, two, three, or four-part Chorus
with Organ accompaniment

Slowly (2 in measure)

Nicola A. Montani (Arr.)

Unison or 2-part Chorus

A

p

1. Pa - nem vi - vum qui de - coe -
Organ 2. Chri - stum Re - gem qui - nos su -
3 or 4pt Chorus

B*

p Sw

Ten.

Bass

1. lo de - scen - dit Chri - stum Do - mi - num,
2. o re - de - mit San - cta Sán - gui - ne,

pp *mf* *rall.*

1 ve - ni - te, ve - ni - te, ad - o - ré - mus.
2. ve - ni - te, ve - ni - te, ad - o - ré - mus.

pp *rall.*

Ten. Sw

Bass

O Sacrum Convivium

320

For two-part S.A. or four-part Chorus S.A.T.B.
A Cappella or with Organ Acc.

D. L. Perosi

Andante

p

O sá - crum con - ví - vi - um in — quo Chrí - stus

,pp

sú - mi-tur re - có - li - tur me - mó - ri - a pas - si -

p

ó - nis e - jus, mens im - plé - tur grá - ti - a

p

et fu - tú - rae gló - ri - ae no - bis pi - gnus da - tur

pp

Eastertide and Corpus Christi only (T.P.)

pp Calmo Fine

For the Year

da - tur. * Al - le - lu - ia, Al - le - lu - ia. tur.

* Alleluia omitted during Lent.

Tantum Ergo-A

For Three-part Chorus Equal Voices

SS A. or T.T. B

D.L. Perosi

Arr. by N. A. Montani

Sostenuto

Sop I or Ten I

A Cappella

pp *p*

Sop.II or Ten.II

1. Tân - tum er - go Sa - cra - mén - tum Ve - ne -
 2. Gè - ni - tò - ri, Ge - ni - tò - que Laus et

Alto or Bass

pp *p* *mf*

re - mur cér - nu - i: Et an - tí - quum do - cu - mén - tum
 ju - bi - lá - ti - o: Sá - lus, hó - nor, vír - tus quó - que

allargando assai *pp* *a tempo*

No - vo ce - dat rí - tu - i: Præ - stet fi - des sup - ple -
 Sit et be - ne - dí - cti - o: Pro - ce - dén - ti ab u -

rit. *Largo*

mén - tum Sén - su - um de - fé - ctu - .i. A - men.
 tró - que Com - par sit lau - dá - ti - o.

Tantum Ergo - B

322

For Unison, Two or Four part Chorus

A Cappella or with Organ

Sostenuto

D. L. Perosi

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur
2. Ge - ni - tò - ri, Ge - ni - tò - que, Laus, et ju - bi -

cé - nu - i: Et an - tí - quum do - cu - mén - tum No - vo
lá - ti - o: Sá - lus, hó - nor, vír - tus quó - que Sit et

Allarg. molto *pp* *a tempo* *pp*
ce - dat rí - tu - i. Prae - stet fi - des sup - ple -
be - ne - dí - cti - o. Pro - ce - dén - ti ab u -

Largo
mén - tum Sén - su - um de - fé - ctu - i. A - men.
tró - que Com - par sit lau - dá - ti - o.

323

To the Rev Dom Adrian Eudine, O.S.B.
Tantum Ergo (CHORALE)

3rd Mode

For Unison Chorus - 2, 3 or four-part chorus

NICOLA A MONTANI

Moderato
mf

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur
 2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi -

cer - nu - i: Et an - ti - quum do - cu - mén - tum
 la - ti - o: Sa - lus, ho - nor, vir - tus quo - que

No - vo ce - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - dí - ctus o: Pro - ce - den - ti

ff *p* *pp* *rit.*

Sup - ple mén - tum Sen - su - um de - fé - ctu - i.
 ab u - tró - que Com - par sit lau - dá - ti - o.

Organ Interlude ad libitum

f

A - men.

Tantum Ergo

For Unison, Two or Four-part Chorus

324

E. M. Sullivan

Andante religioso

p

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne - re - mur
2. Ge - ni - to - ri, Ge - ni - to - que, Laus et ju - bi -

p

cer - nu - i: Et an - ti - quum do - cu - men - tum
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que

mf *pp* *cresc. molto*

No - vo ce - dat rí - tu - i: Prae - stet fi - des
Sit et be - ne - dí - cti - o: Pro - ce - dén - ti

pp *rall.*

sup - ple - mén - tum Sen - su - um de - fé - ctu - i.
ab u - tró - que Com - par sit lau - dá - ti - o.

pp

A - - - - - men, A - - - - - men. A - - - - - men.

* Cut may be made ad libitum from \oplus to \oplus
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Tantum Ergo

(Spanish)

325

Fifth Mode

Version given by Dom. G. Suñol

Acc by N A M

p

1. Tan - tum er - go Sa - cra - mén - tum
2. Ge - ni - tó - ri, Ge - ni - tó - que

mf Sw. *pp*

Man Ped.

pp *mf* *p*

Ve - ne - ré - mur cer - nu - i : Et an - tí - quum do - cu - mén - tum
Laus et ju - bi - lá - ti - o, Sá - lus, hó - nor, vir - tus quo - que

Gt

Man Ped. Man. Ped.

p

Nó - vo cé - dat rí - tu - i : Prae - stet fi - des sup - ple -
Sit et be - ne - dí - cti - o : Pro - ce - dén - ti ab u -

Sw

Man.

mén-tum — Sén-su-um de - fé - ctu - 1.
tró - que — Com-par sit lau-dá - ti - o. A - men. —

Ped Man Ped Man. Ped

Responses

	During the year	Eastertide
CEL 1.	Pánem de coelo praestitísti e - is.	e - is. Al - le - lú - ia.
CHOIR 1.	Ómne delectaméntum in se ha-bén - tem.	bén-tem. Al - le - lú - ia.

CEL 2. "Oremus" etc. ending with
"Per Christum Dóminum no - strum"

CHOIR 2. A - men.

Tantum Ergo

For Four part Chorus equal Voices

T.T.B.B.

Albert J. Dooner

Moderato

1. Tan - tum er - go Sa - cra - men - tum, Ve - ne -
2. Ge - ni - to - ri, Ge - ni - to - que Laus et —

re - mur cer - nu - i: Et an - ti - quum
ju - bi - la - ti - o: Sa - lus, ho - nor,

do - cu - men - tum No - vo ce - dat ri - tu - i:
vir - tus — quo - que Sit et be - ne - di - cti - o:

Prae - stet fi - des sup - ple - men - tum Sen - su - um de -
Pro - ce - den - ti ab u - tro - que Com - par sit lau -

fe - ctu - i. A - - - men. —
da - ti - o.

Adoremus and Laudate Dominum

(No. 11) Harmonized by N. A. Montani

Sixth Tone Chanters (first time)

(Solesmes) Gregorian

Ad- o - ré-mus in ae-tér-num Sanctíssimum Sacra-mén-tum. *rall.*

Tutti

1. Lau-dá - te Dóminum ó-mnes gen - tes:
 2. Quóniam confirmáta est
 super nos miseri - - cór-di-a e - jus;
 3. Glória Pa-tri et Fí-li-o;
 4. Sicut erat in princípío et nunc et sem - per:

1. Laudáte eum ó-mnes pó-pu - li.
 2. Et véritas Dómini manet in ae - tér - num.
 3. Et Spirí - tu - i San - cto.
 4. Et in saécula saecu - ló - rum. A - men.

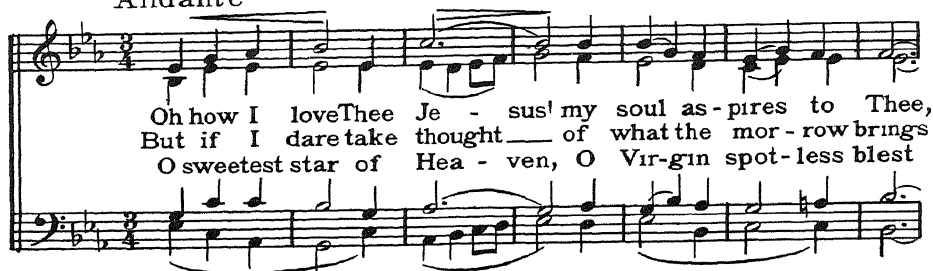
All Repeat "Adoremus"

My Song of Today

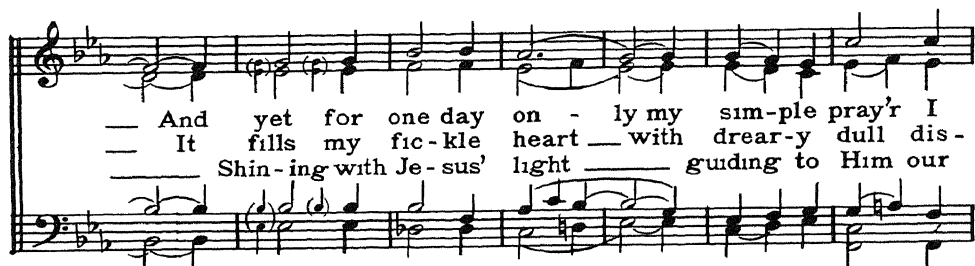
(O How I love Thee, Jesus)

Words by
SAINT THERESE
of the Child Jesus
The Little Flower of Jesus★
Andante

Music by
NICOLA A. MONTANI



Oh how I love Thee Je - sus! my soul as-pires to Thee,
But if I dare take thought — of what the mor-row brings
O sweetest star of Hea - ven, O Vir-gin spot-less blest



— And yet for one day on - ly my sim-ple pray'r I
— It fills my fic-kle heart — with drear-y dull dis-
— Shin-ing with Je-sus' light — guiding to Him our



pray, Come reign with-in my heart, Smile ten-der - ly, on me
may, — I crave in - deed my God, The cross and sufferings to-day
way, — Mo-ther be-neath thy veil, Let my tired spir-it rest



— to - day, dear Lord, to - day — to - day, dear Lord, to - day —
— to - day, dear Lord, to - day — but on - ly for to - day —
— for this, dear Lord, for this — brief pass - ing day —

St. Therese 8

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★ The complete Novena to the Little Flower of Jesus, with Hymns, Litany and Prayers, is published in separate form by the St Gregory Guild Inc., Phila. Pa.

EASTER
Christ The Lord Hath Risen
Processional

329

Tr. from the German
XII Cent.

XII Century Melody
Harmonized & Arr. by N. A. Montani

Maestoso

1. Christ the Lord hath ri - sen From His three-day pri - son;
2. Christ to rend a - sun - der Chains that kept us un - der
3. Christ, our Vic - tor - gi - ant Quells the foe de - fi - ant:

Meet it is to make mer - rie, Je - sus will our so - lace be.
Sat - an's yoke was slain of yore Now He lives to die no more.
Let the ransom'd peo - ple sing Glo - ry to the Eas - ter King.

A little faster
Al - le - lu - ia, Al - le - lu - ia,

no rit.
Al - le - lu - ia, Al - le - lu - ia.

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330

O Sacrament Most Holy*Invocation*

Ch. Gounod

Adapted and Arr. by N. A. M.

With devotion

pp

O Sa - cra - ment most ho - ly, O Sa - cra - ment di -

pp

vine, All praise and all thanks - giv - ing, be

ey - 'ry mo - ment Thine, be ev - 'ry mo - ment Thine.

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331

Heart Of Jesus

Nicola A. Montani

Slowly

Heart of Je - sus I a - dore Thee: Heart of Ma - ry, I im - plore

thee: Heart of Jo - seph, pure and just, In these hearts I put my trust.

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My God, My Father, While I Stray 332

(Thy will be done)

Traditional

A. H. Troyte

Slowly and with devotion

N. A. Montani

p

1. My God, my Fa - ther, while I stray Far from my
 2. Though dark my path and sad my lot, Let me be
 3. What though in lone - ly grief I sigh For friends be -
 4. Re - new my will from day to day, Blend it with

home in life's rough way O teach me from my
 still and mur - mur not Or breathe a pray'r di -
 loved no long - er nigh, Sub - mis - sive still would
 Thine, and take a - way All that now makes it

Allarg.

pp *rall*

heart to say: "Thy Will be done," "Thy Will be done!"
 vine ly taught, "Thy Will be done," "Thy Will be done!"
 I re - ply: "Thy Will be done," "Thy Will be done!"
 hard to say, "Thy Will be done," "Thy Will be done!"

pp

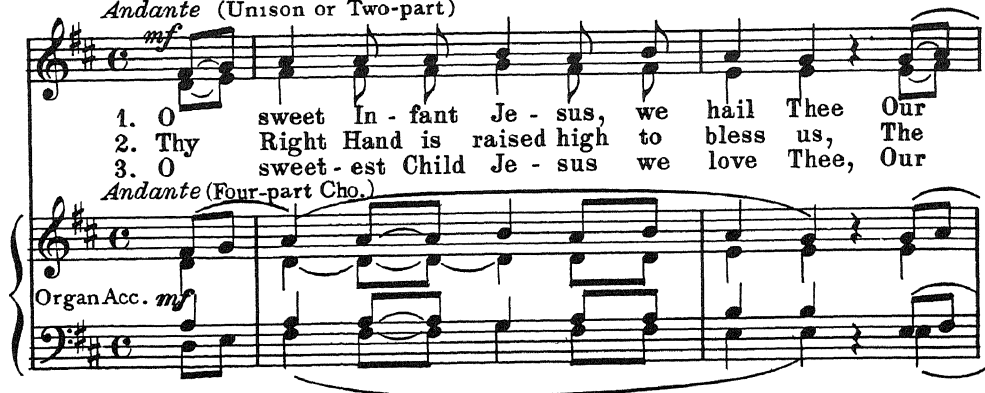
333 Hymn to the Infant Jesus of Prague

for Unison, Two or Four-part Chorus

Text by a
Carmelite Nun★

Music by
Philip A. Bansbach

Andante (Unison or Two-part)



mf

1. O sweet In - fant Je - sus, we hail Thee Our
 2. Thy Right Hand is raised high to bless us, The
 3. O sweet - est Child Je - sus we love Thee, Our

Andante (Four-part Cho.)

Organ Acc. *mf*



Sav - iour, our God and our King! The Word in our flesh dwell - ing
 world in Thy Left Hand doth lie; Then how can we fail, Lord to
 lives mir - ror Thine ev - 'ry day In mer - cy and jus - tice to



with us Our hearts all a - dore as we sing. Though Thou
 ha - sten To Thee when - e'er sor - row is nigh? Dear
 oth - ers, For then Thou will heed when we pray. Lit - tle

art the great God of — Heav - en, We ex - iles on earth for a -
 In - fant of Prague, hear our pray'r For - get not Thy pro-mise so
 King, we all trust in Thy good-ness Our needs now we place in Thy

while Re - joice in the sweet con - so - la - tion The
 true That when we but ho - nor and love Thee, Thy
 care. We know Thou wilt hear us and help us, And

light of Thy heav - en - ly smile!
 bless - ings are lav - ished a - new.
 let us Thy great bless - ings share.

334 Hail, Holy Queen Enthroned Above

Traditional

Salve Regina Coelitum

Philip A. Bansbach

Unison, two, or four-part Chorus

Allegretto

1 Hail, ho - ly Queen, en-thron'd a - bove, O Ma - ri - a! Hail,
 2 Our life our sweet-ness here be - low, O Ma - ri - a! Our
 3 To thee we cry, poor sons of Eve, O Ma - ri - a! To

1. Sal - ve Re - gi - na coe - li - tum, O Ma - ri - a! Sors
 2. Ad te cla - man - us éx - su - les, O Ma - ri - a! Te

fount of mer - cy and of love, O Ma - ri - a!
 hope in sor - row and in woe, O Ma - ri - a!
 thee we sigh, we mourn and grieve, O Ma - ri - a!

u - ni - ca ter - ri - ge - num, O Ma - ri - a!
 nos ro - gá - mus súp - pli - ces, O Ma - ri - a!

Refrain

Tri - umph all ye Cher - u - bim; Sing with us, ye
 Ju - bi - lá - te Ché - ru - bim, ex - sul - tá - te

Ser - a - phim; Heav'n and earth re - sound the hymn:
 Sé - ra 7 phim, Con - so - ná - te pér - pe - tím:

Sal - ve, Sal - ve, Sal - ve Re - gi - na!
 Sal - ve, Sal - ve, Sal - ve Re - gi - na!

Hymn To Christ The King

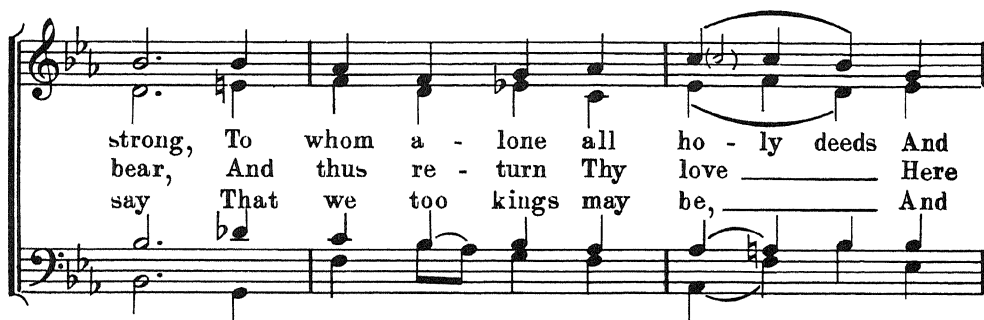
335

Joseph Michaud

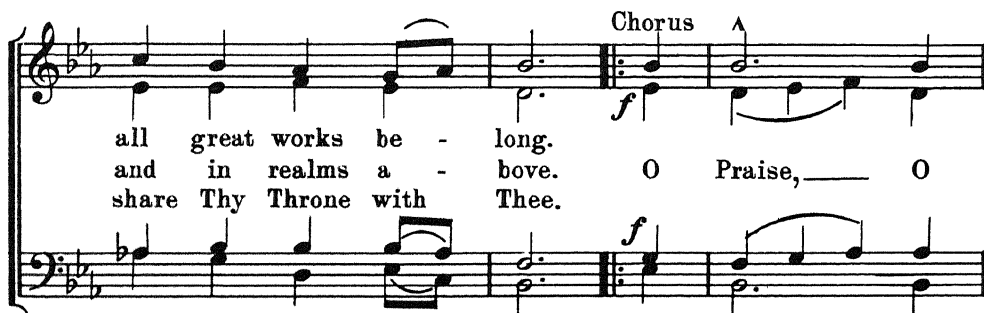
Maestoso



1. Praise we — Christ; the King, The strength of all the
 2. Grant us Thy law to keep, Teach us Thy cross to
 3. From the great judg - ment seat May'st Thou in jus - tice



strong, To whom a - lone all ho - ly deeds And
 bear, And thus re - turn Thy love — Here
 say That we too kings may be, — And



all great works be - long.
 and in realms a - bove. O Praise, — O
 share Thy Throne with Thee.



Praise be to Thee, our Lord and King. King.

To Christ the King

GREAT KING OF KINGS

J. G. Hacker, S. J.

*Unison Chorus*J. Kreitmaier, S. J.
(adapted)

Solemnly

1 Great King of Kings and Lord of Lords, Rul-er of all cre-a-tion,
2 Thy claim to Kingship was confirmed When, to our earth de-scend-ing,
3 "Thy Kingdom come!" shall be our prayer, Souls to Thy service lead-ing,

Whose roy-al right and sovereign sway Ex-tend to ev-'ry na-tion.
Thou didst redeem our fall-en race To share Thy reign un-end-ing.
Till all the world is won to Thee And heeds Thy ten-der plead-ing.

Refrain (Two beats in measure)

Thee, God's A-noint-ed, hail we our King;— Pledging al-le-giance,

tri-bute we bring;— Firm in our faith to— Thee— we cling!

For Ordinations, Sacerdotal Jubilees, Festivals etc.

A Priestly Heart, the Sacred Heart

337

For Unison or four-part Chorus

English Version by the Rev. Henry Barth, O.M. Cap B. Mus.

I. Mitterer
Edited by N.A.M.

UNISON *Allegro cantabile*

mf

1. A priest-ly Heart the Sacred Heart, For sins of men the bur-den bear-ing, Seeks
2. A priest-ly Heart the Sa-cred Heart, Its heav-y cross a sad life stor-y, It
3. A priest-ly Heart the Sa-cred Heart, Our souls' sal-va-tion its de-sire — For

S.
A.
Org *mf*
T.
B.

ev - 'ry-where in lov-ing care To bring back home the sheep when err-ing.
takes the weight of hu-man guilt And gives in turn ce - les-tial glor-y.
souls it suf-fered pain and death With love for souls 'tis all a - fire!

Andte mod to

Four Part Chorus (A Cappella) or Unison with accompaniment

TEN. I
TEN. II
BASS I
BASS II

1-3. O Sa-cred Heart with love be-nign, Make of our hearts Thy al-tar shrine

his heart

allarg. *rit.*

***he al-ways (heart) *** a ho-ly priest
May we *one day al-ways with hearts like Thine Be holy priests, Oh Heart Di-vine! vine!

* Seminarians sing: one day; priests sing: always.

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*** For jubilee of a priest, insert "his heart"

*** For jubilee of a priest, insert "he always"

**** For jubilee of a priest, insert "a holy priest"

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